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## SUCCESSFUL MUNICH FESTIVAL ATTRACTS MANY AMERICANS

Interesting New Scenery—Rhine Maidens That Really Swim—Promising New Isolde

MUNICH.—The Munich Opera Festival has come to an end after a duration of exactly one month. There were twenty-four performances, the first and last of which were the Meistersinger von Nürnberg. The final performance of this work with Krauss, Rode, Geis and Mihacek in the principal roles, drew an immense audience; it seemed as though the whole of Munich and every visiting music-lover wanted to be present. Hundreds of would-be spectators were turned away while several prominent out-of-town musicians were placed in the orchestra pit where they could watch Hans Knappertsbusch conduct an unusually fine performance.

On the whole the festival of 1927 was a decided success, from a financial as well as from an artistic point of view. The box office receipts far exceeded original calculations and went far toward reducing the quite considerable deficit of the past season, while even the critically disposed spectator felt that this year's festival is probably the beginning of a new era in the local history of opera.

This impression was based principally upon the all-round excellence of the performances. True, one may occasionally hear better individual singing and greater beauty in orchestral sound, but a more perfect ensemble style, especially in the Wagnerian works, and greater technical perfection in the scenic display are hardly imaginable. But most of all it was the spirit of high artistic endeavor together with the ability to realize an ideal which made the festival of 1927 an object for sincere admiration and the harbinger of good tidings for the future.

### ENTHUSIASTIC YOUTH

Aside from the performances themselves one of the most pleasing features of the festival was the presence of an unusually large number of young people, especially Americans, among the audience. The progress and welfare of art, after all, depends upon the understanding and enthusiasm of its "consumers," and among the many young Americans with whom I spoke there prevailed the highest enthusiasm. Their one regret was the fact that many of them had come with practically no preparation for the deeper enjoyment of the operas.

And this reminds me of a pleasant intermezzo on the occasion of a Meistersinger performance at the beginning of the festival. There sat next to me an elderly, quiet-faced and apparently deeply interested American lady who, after a few introductory remarks, quite frankly admitted at the close of the second act that all she could make out of the story was that a shoemaker was apparently involved. But none will smile at that lady when I add that she attended about a dozen more performances, each time armed with a libretto and sundry literature pertaining to the opera she was hearing, and that on parting she said, "I am going home richer than I ever expected to be."

### BALLET DANCERS IN RHINEGOLD

Among the new technical contrivances in the production of the Ring, the first scene of Rhinegold is without a doubt the most startling. An apparatus has been invented which permits the most perfect imitation of the motions of diving and swimming. The three Rhine daughters—now impersonated by three members of the ballet while the singers are hidden behind the Rhine rock—have absolute liberty regarding speed, direction and altitude. From dizzy heights they dive down almost to the bottom of the "water," circling around the giant rock, leading Alberich indeed a merry chase, and with almost lightning rapidity they rise again to the surface. The effect is magical. From a musical standpoint, too, the performance of the Ring, conducted by Hans Knappertsbusch, was a treat that was topped by the musically almost immaculate performance of Götterdämmerung.

The outstanding feature of the entire cycle, however, was the first act of Walküre. Dramatic force, subdued, sinister and exuberant, and ecstasy of sound in voices and orchestra, merged into a breath-taking experience such as I have never before known in any performance of this work.

Heinrich Knote, though now a man well in the fifties, sang the part of Siegmund with flawless vocal beauty, power and youthful enthusiasm. Lotte Lehmann's Sieglinde can only be described as the most perfect type of Wagnerian vocal and dramatic style. To this she added a voice capable of expressing all phases of emotion from profound tenderness to the sweeping outbursts of a fiery, dramatic temperament. Paul Bender, as Hunding, is beyond praise; if the term inspired can be applied to a reproductive artist, Bender may surely lay claim to it.

### AN IDEAL TENOR

Another striking feature was Curt Taucher's Siegfried. Youthful and slender in appearance, possessor of an ideal type of tenor voice with a naturally heroic timbre, he is

also unaffected in his acting, always expressive, colorful, never overdrawn, and musical to his fingertips. His fair, youthful appearance in Mime's smithy and in the gloomy environments of Gibichungen Hall had actually the effect of a bright ray of sunshine. Gertrude Kappel sang and acted the part of Brünnhilde remarkably well. She may not be the true heroic type by nature but she is a fine artist, well balanced in everything she does and fairly convincing. The parts of Wotan and the Wanderer were sung by Hermann Niessen. His unusually fine voice is more lyric than dramatic and, his Wanderer, therefore, left the most favorable impression although he also did some beautiful singing in the third act of Walküre.

There was much fine singing also in the smaller parts



JAMES MASSELL,

prominent vocal teacher and coach of many celebrated singers. Mr. Massell is also the author of a book on voice culture—*To Sing or Not to Sing*. Due to many highly complimentary reports on its value and remarkable practicability to singers and teachers, Mr. Massell is contributing the most important chapters of this book for publication in the MUSICAL COURIER. This series will soon appear in periodical form.

which were all excellently cast with Luise Willer as Fricka, Maria Olszewska as Erda and Waltraute, Hermann Wiedemann as Alberich, Emanuel List as Hagen, Carl Seydel as Mime, Ella Flesch as Gutrune and Fritz Fitzau's splendid Loge, the latter showing particularly fine promise for the future of our Ring performances.

The orchestra was not always perfectly balanced in tonal volume but did excellent technical work and was not lacking in moments of actual inspirational force.

### A GREAT ISOLDE

Tristan and Isolde was conducted by Egon Pollak, the guest from Hamburg, of whose fine musicianship and splendid interpretive powers I have already spoken. The unaccustomed, tricky acoustics of the Prinzregenten Theater occasionally played havoc with Pollak's dynamic intentions, but the sincerity and warmth of his reading were unmistakable and he again proved that his is a master-hand.

In Elizabeth Ohms the Munich opera has again an Isolde who shows promise of becoming one of the really great interpreters of this role. With her stately appearance she not only looks the part, but she creates the impression that she actually lives in it, bringing out its demonic and ecstatic moods with great power of conviction, and with beauty and warmth of vocal expression. Otto Wolf's

Tristan is as well known for its outstanding merits as Paul Bender's profoundly human King Marke; Luise Willers' Brangäne is a vocal treat of the highest order; and Emil Schipper's Kurwenal is also built on splendid vocal lines.

The festive spirit which pervaded the entire performance was enhanced by Leo Pasetti's beautiful new stage settings, the third act of which is a masterpiece. It is the perfect counterpart of the musical atmosphere established in the Prelude to this act, with all its longing, gloom and desperate desolation.

Another fine example of Leo Pasetti's art is furnished by the new settings of Figaro. They are now entirely freed from their former, overlaid gilt mixture of baroque and rococo and built on simpler lines which none the less create the atmosphere of pomp and luxury typical of the age. From a musical point of view the best part of our Figaro performance lies in the rendition of the arias; with minor exceptions they were all well sung, whereas the recitatives often lack accuracy and precision. The cast included Heinrich Rehkemper, Felicie Mihacek, Martha Schellenberg and Berthold Sternek in the principal rôles.

The rest of the Mozart program included Don Giovanni, Così fan Tutte, Magic Flute and Die Entführung aus dem Serail. They were all excellently given and in each case created much enthusiasm among the appreciative audience. Perhaps the crowning point of them all is the performance of Don Giovanni with Erik Wildhagen's really seductive portrayal of the Don, Berthold Sternek's grimly humorous Leporello and Anni Frind's charming and elusive Zerlina.

Così fan Tutte, on the other hand, is probably our most perfect all-around Mozart production. Its cast is finely matched throughout with Heinrich Rehkemper (Guglielmo), Fritz Krauss (Fernando), Felicie Mihacek (Fiordiligi), Luise Willer (Dorabella) and Lotta Schöne (Despinetta). It never fails to draw a big house and to amuse the audience highly in spite of the impossible plot.

Outstanding features in the performance of the Magic Flute and Entführung were Wildhagen's humorous Papageno, Paul Bender's Sarastro and Fritz Krauss' Tamino; Elisabeth Feuge sings the part of Pamina with vocal perfection, but with the cold beauty of marble. Bender claims the center of interest as Osmin in Entführung: this time having particularly pleasing and effective partners in Erich Zimmermann's Pedrillo and Martha Schellenberg's temperamental Blonde. Knappertsbusch gave an especially fine reading of Don Giovanni and Karl Elmendorff of Così fan tutte.

Now the opera is taking a well deserved two weeks' vacation while the stage of the National Theater is being entirely rebuilt. The new season began on September 9.

ALBERT NOELTE.

## CHAMBER MUSIC FESTIVAL OF LIBRARY OF CONGRESS TO BE HELD IN APRIL

### Rosé Quartet of Vienna to Appear

The Elizabeth Sprague Coolidge Foundation announces that at the next festival of chamber music, to be held in the Library of Congress, April 27-29, 1928, the famous Arnold Rosé Quartet of Vienna will take part. This will be the first visit of Professor Rosé and his colleagues to the United States. They will give at the festival the initial public performance of a new string quartet by John Alden Carpenter. At the same time a pantomime composed by Igor Stravinsky pursuant to a commission of the Library of Congress will have its world premiere under the stage direction of Adolph Bolm and the conductorship of Hans Kindler. There will be no chamber music festival this autumn.

These festivals are given in the building presented to the Congressional Library by Elizabeth Sprague Coolidge under the sponsorship of the Division of Music of the Library of Congress. They are important events in the musical and social life of the Capital.

### Fannie Bloomfield Zeisler Leaves \$300,000

The late Fannie Bloomfield Zeisler's will was filed in Chicago during the past week, disposing of her musical collection and an estate of \$300,000. The United Charities of Chicago is bequeathed \$3,000 for the Fannie Bloomfield Zeisler Musicians' Relief Fund, which she established in 1925 with the celebration of her golden jubilee as a concert artist. The Jewish Charities of Chicago is left \$1,000. To Frederick Stock, conductor of the Chicago Symphony Orchestra, Mme. Zeisler left her original manuscript of one of Robert Schumann's orchestral compositions. Her collection of autographed musical compositions, books and photographs was left to her husband, Sigmund Zeisler. All her chamber music goes to her son, Dr. Ernest B. Zeisler.

Of the residuary estate, one-half is bequeathed to her husband and the other half is to be placed in trust for her three sons, Leonard B. Zeisler, Paul B. Zeisler and Dr. Zeisler.

## RECOLLECTIONS OF W. S. GILBERT

By Edmond Rickett

It must have been about the year 1904 that I first made the acquaintance of W. S. Gilbert, the occasion being the production of one of his latest plays, *The Fairy's Dilemma*, for which I undertook to provide the music. This was long after the final rupture of his partnership with Sir Arthur Sullivan, or there is no doubt that the idea of this play would have taken the shape of one more of that inimitable series of Gilbert and Sullivan Operas, in which form it might have obtained more than the mere *succes d'estime* which was its lot. As a play it was too fantastic, too outrageous in its satire to make any wide appeal. My task was to provide an overture, a ballet, and much "incidental music," all of which was to be either selected from the music of the sixties, or in the manner of that period; the play being based upon that old-fashioned Harlequinade which is the traditional epilogue of the English Christmas Pantomime—an entertainment which, I may say for the benefit of the uninstructed, is more in the nature of a Revue and which has traveled a long and disastrous road away from its Pantomimic origins. I instituted a sort of house to house search of the old-established music-publishing firms, and I shall not forget Gilbert's delight when at last I dug out of a dust-covered shelf in the Charing Cross Road a parcel of long forgotten melodies which included such gems as *Champagne Charlie*, *Villikins and His Dinah*, and others of the sort, which formed the basis of the music of the piece. Nor shall I forget the first night. I never before or since saw in a theater such a concourse of grey-beards and bald heads! I can only suppose that the gathering consisted of all those old admirers of Gilbert and Sullivan who had followed their work from their first association more than thirty years before. Never were there such rapturous receptions of mere tunes as those old songs received; indeed, the éclat of that first night could only be equalled by the puzzled silence of their reception by subsequent audiences, who had not the least idea what they were, or why they were there. Gilbert, at any rate, was pleased, and later asked me to write some music for his brilliant little skit on Hamlet, entitled *Rosencrantz and Guildenstern*, the occasion being a benefit performance for some charity, in which performance all the parts were taken by well known dramatic authors. Gilbert himself played the King; Captain Marshall, the author of that delightful comedy, *A Royal Family*, and many others, played Hamlet, while our own American writer, Madeline Lucette Ryley, played Ophelia. Afterwards I received a charming note assuring me that much of the success of the play was due to my "charming music"—which was very gratifying, but quite untrue. This fact remains: that for some reason—perhaps my devotion to the antiquarian research work above mentioned—I was one of the very few people who ever "got on" with W. S. Gilbert. It must be regretfully admitted that he was not easy. I had ample opportunity during rehearsals of studying his methods, and to tell the truth, they were not endearing; in fact, I soon came to comprehend why he was probably the most dreaded director in London—for he invariably directed personally, and autocratically, the production of his own plays and operas. Nor does this apply merely to the spoken word. He planned the scenery, the lighting, and ordered not only the groupings of the chorus, but practically every inflection of the voice and every gesture of the actors. And there was no argument, and no appeal from his decision. And when I add that he was invariably right, and in the habit of telling you that he was, one may imagine that he was not exactly loved. His faculty for composing stage pictures was extraordinary, as anyone who remembers the Savoy productions will agree. Those charming groups of girls in the *Mikado*, so blended with the composition of the scenic background as to form a new and delightful picture with each change of pose, the masterly handling of large groups as in the combination of Peers and Fairies in *Iolanthe*, that never-to-be-forgotten scene of the fight in *Princess Ida*—all were his, and his alone. As to the poor downtrodden actor . . . I recall the sad fate of that very clever performer, O. B. Clarence. "O. B." had made a name for himself in old man parts, but for some reason Gilbert had selected him to play the young curate in *The Fairy's Dilemma*. The rehearsals were one long agony for him. At every sentence, nay, every word, he was pulled up with: "No, Mr. Clarence, too feeble. Please be a little manly." Or: "Mr. Clarence, will you please try to remember that you are not playing a doddering old imbecile." And to me, aside, "These actors! I chose that young man because I thought he would be teachable. God knows I don't expect intelligence." Which was quite unfair, because "O. B." was really an extremely clever actor, if perhaps a little unadaptable. As to Gilbert's autocratic manner; I remember one day when for about three hours he had had the company repeating one short scene, until everyone was utterly weary, and the words had lost completely any meaning they might be supposed to possess. At last, when for perhaps the thirtieth time, the author said, "We'll go through again, please," the actor-manager, Arthur Boucher, stepped forward and said, "If you don't mind, Gilbert, I'd rather not do that any more now; let's get on to the next scene." "Very well!" said Gilbert, and without a word picked up his hat and cane and marched gloomily out of the theater, whereupon the business manager was sent hastily out with humble apologies and the assurance that there was not the least thought of opposing his authority. So he came back, majestically, and continued to rehearse the same scene for another hour.

The very appearance of Gilbert was forbidding at these rehearsals, even terrifying to his victims. He was tall, with a florid complexion and a drooping white moustache, and—at these times—a general expression of complete and utter disgust for the whole business, and a very thorough contempt for his human material. However, when we came to the period of dress rehearsals, he professed himself satisfied, sat back in the orchestra, surrounded by a bevy of ladies invited by himself, and, to the huge relief of everybody, proffered not one more word of criticism. On the first night, throughout the performance, he stalked gloomily up and down the stage, and would talk to no one. My own timid expression of a wish for the success of the play was received with a ferocious growl. He responded to the final applause with a graceful speech, and then took himself off,

and after that, as was his custom, never came near the theater again during the run.

It will be gathered from the foregoing that the mental picture one has of W. S. Gilbert as the leading fun-maker of his day, was not ever-present in the minds of those who worked with him. Still, that is just what he was, and the tales of his caustic repartees are many, and so good that they have been often repeated, and credited to many other wits. It was Gilbert, for example, who, when asked by Tree how he liked his Hamlet, replied: "Oh, I like it, Tree. Fun, without vulgarity!" Another celebrated reply was the following: He sat next to a lady at dinner one night who, evidently mistaking him for the musical member of the Gilbert and Sullivan partnership, said to him: "Mr. Gilbert, tell me, has Bach (she pronounced it Batch) been composing much lately?" He replied: "Why no, Madam; I rather imagine Batch is decomposing just at present." It is told also that once he met F. C. Burnand, who was chosen as editor of *Punch* in preference to himself, and said to him: "You must have some uncommonly clever and funny things sent you for insertion in your paper, Burnand." Burnand answered: "Why yes, we do. You'd die laughing if you could see some of them." Said Gilbert: "Well, why don't you put 'em in?" And so one could go on indefinitely.

The tragedy of the Gilbert and Sullivan partnership was that neither of them ever realized how completely dependent on each other they were. Hence an endless squabble, which, at last, not even the diplomacy of D'Oyley Carte could prevent coming to a final rupture. Afterwards, they both had some disappointing experiences. Sullivan produced the *Beauty Stone* at the Savoy, and it failed; Gilbert wrote several comic operas with other composers and achieved only one comparative success, this being the delightful *The Mountebanks*, with music by Alfred Cellier, an opera which, one would think, it would pay some enterprising manager to revive. Only together could they achieve success, but as "Gilbert and Sullivan," they have become, and will remain, two of the really great figures in stage history.

### Stoessel to Conduct and Werrenrath to Sing at Concert of Combined Lutheran Choirs

The combined choirs of a number of Lutheran churches of Greater New York will be heard at Carnegie Hall on Saturday evening, December 10, in a concert program of sacred and secular music. Dr. Albert Stoessel, prominent young American conductor, will direct and conduct the concert, and Reinald Werrenrath, renowned American baritone, will be the soloist. Sectional and concerted rehearsals in preparation for the event will be under the direction of Edward Reclin, organist of Immanuel Lutheran Church. Mr. Reclin is well known as a profound Bach scholar and interpreter.

Dr. Stoessel, who occupies the chair of music at New

York University, is conductor of the Oratorio Society of New York, the Worcester and Westchester Festivals, the New York Symphony Orchestra at Chautauqua for the past six years, and of The Bach Cantata Club of America. He is a gifted violinist, and composer of instrumental and vocal works.

Choral singers are invited to join the Festival Chorus, which they may do by making application to Rev. Doctor A. Wismar, or to Herbert Bruening, both at 419 West 145th Street, New York City. Rehearsals will start during the month of September.

This concert will be the first of a number to be given in Greater New York under the auspices of the School of St. Matthew's Evangelical Lutheran Church.

### Knabe Free Music Classes

The Wm. Knabe Company announces a series of free music classes for school children, and an evening class for adults, to be held in the Knabe Building, Fifth Avenue and Fifty-second Street throughout the coming season. The classes will be under the direction of Joyce Vertcham, wife of Albert Vertcham, concert violinist. Three classes, each consisting of twenty school children between eight and sixteen years of age, are being formed.

Berthold Neuer, vice-president of the Knabe Company, plans to engage noted musicians as guest instructors; Mieczyslaw Munz will be the first of these.

Those desiring to enroll for these classes are directed to make application to the Wm. Knabe Company, at the above address.

### Fritz Reiner Returns to Rehearse Philadelphia Symphony Orchestra

Fritz Reiner arrived in Philadelphia on September 12, to begin rehearsals for the first half of the coming season of the Philadelphia Orchestra. Mr. Reiner is to be the guest conductor of the orchestra from October 7 until January.

To interviewers Mr. Reiner expressed the opinion that American audiences have become the most cultured in the world. Except in the field of opera, the conductor thinks that America now leads the world musically.

### Soloists Announced for Beethoven Symphony Orchestra

Georges Zaslawsky, conductor of the Beethoven Symphony Orchestra of New York, which will present a series of seven subscription concerts in Carnegie Hall during the coming season, has announced the soloists to appear with that organization as follows: Luella Melius, soprano; Joseph Szigeti, violinist; Ignaz Friedman, pianist; Joseph Achron, composer-violinist; Jacques Thibaud, violinist, and Nikolai Orloff, pianist. Mr. Achron will play for the first time in New York his own concerto, which he has dedicated to Heifetz. The assisting artist for the final concert of the season, April 13, will be announced later.

## MAKING OPERA LOSE

By Clarence Lucas

Why all this never-ending and monotonous talk about making opera pay? Have not impresarios from time immemorial been trying to produce operas well enough to attract the attention of the public? And is it not a fact that the taste of the public is either so low that the opera is ignored altogether, or so high that the managers cannot produce the opera with artists they can afford to engage?

The ancient Greeks might say that opera escaped the rocks of Scylla only to be engulfed in the whirlpool of Charybdis, —the rocks of mediocrity or the whirlpool of expense. For opera is the most expensive form of musical entertainment known. It demands the support of a large public. Outside of the greatest cities it is almost impossible to find a sufficient number of music lovers to fill a large theater and pay a high price to hear the best operas. It has to be made fashionable. What is known as the best society must be induced to take an interest in it. Then society puts on its best clothes and makes grand opera a social function.

The successful opera must be sumptuous, rich, royal, full of barbaric splendor, vigorously expressed emotion and passion, grandiose movement, brilliant musical effects, men operatically heroic and women theatrically beautiful, with weapons of glittering tinsel and jewels of imitation sparkle. Then will the performers and the observers be in psychological accord; for the audience is as much dressed up, and as far from its normal life, as the performers are. The stage, the boxes, the orchestra seats, the gallery, are dominated by the spirit of that artificial compound of fifty per cent of music, forty per cent of drama, and ten per cent of acting, which we call opera—a word meaning "works" in plain Latin.

The well known passage which Voltaire puts in the mouth of his *Seigneur Pocourante* is worth translating again:

"I might like opera better, perhaps, if somebody had not found the secret of making a monster of it which revolts me. Let him who wishes go to see bad tragedies in music, where the scenes are arranged only to lead clumsily to two or three ridiculous songs which show off the throat of an actress. Let him who likes, or can, swoon with pleasure to watch a eunuch hum the role of Caesar or Cato, and awkwardly strut the stage. As for me, it is long since I gave up those platitudes which today are the glory of Italy, for which the sovereigns pay so dearly."

In Voltaire's day the king paid for it. The king, or some other social leader, must pay for it today. If the manager and his press agents cannot induce the accredited leaders of society to set the seal of their approval on an operatic performance, the performance is almost certain to be a financial failure. The old cry will again assail our ears: "Opera cannot be made to pay."

The composer's conception of success is a perfect interpretation of his music. The critic judges by an excellent performance and an adequate production. The manager es-

timates the success or failure of the operatic venture only by the amount of money collected at the box office. What matters to him whether the music is Bach or Offenbach; whether the drama is pathos or bathos; whether the singing is bel canto or caterwaul? Are the receipts greater than the expenses? How much greater? The greater the receipts, the greater the success; for in our commercial, industrial, trade-union, labor-government age, nothing is a success which fails to draw money.

A modern operatic producer transferred by magic to the court of old Versailles might shudder with fear that he had been decoyed into a lunatic asylum. Could he bring his trained financial mind to conceive of opera given without the least regard for expense or monetary returns?

The opera house in the palace is small. It holds about 400 spectators. Louis XV considered it large enough for his friends and the attendants of the court. But the stage is larger than the stage of the Grand Opera House of Paris. It seems more like an empty drill shed or an exhibition building than the stage of a small theater. And the cellars underneath are enormously wide and deep.

Sometimes the plays demanded crowds and the animated action of a public gathering. Very well; the director was at liberty to put 700 men and women on the stage. And there were eighty musicians in the orchestra. How magnificent that splendid body of strings must have sounded in the little theater with 400 hearers! What mattered expense to Louis XV?

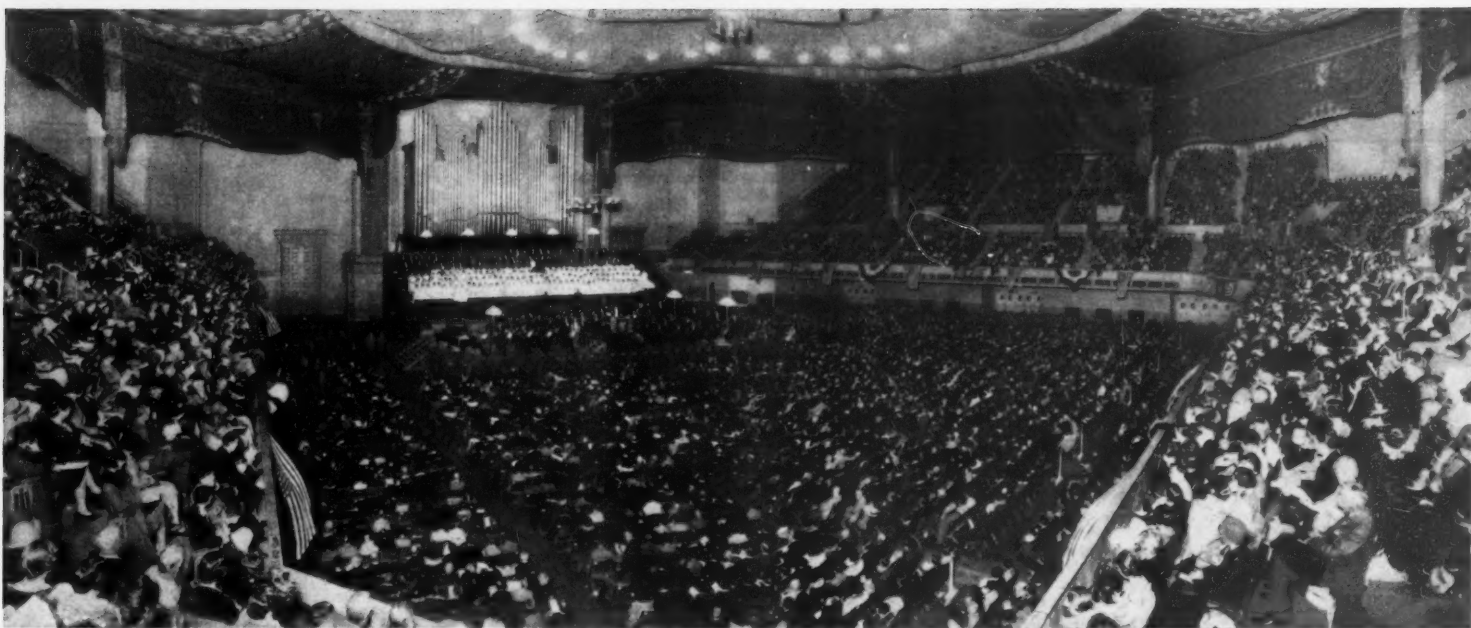
The opera house in the palace of Versailles began its brief career with a reception to the newly wedded Dauphin (Louis XVI) and Marie Antoinette. Next evening, May 17, 1770, the opera *Persee* by Quinault and Lully, was produced. An opera or two by Rameau, Gluck, and Lully, and an occasional drama, were all that broke the monotony of the social festivities of the royal opera house before the dismal events of 1789 upset the throne of France and prevented any more experiments in making opera lose. The overburdened populace revolted. It refused to pay the royal taxes. It declined to be mulcted for the opera which the king and queen attended in the palace without considering the expense.

On the first day of October, 1789, the officers of the guard acclaimed Louis XVI and Marie Antoinette at a banquet in the opera house, shortly before the royal family fled to the Tuilleries palace in Paris for safety. But the king and queen were executed by the guillotine before the Revolution ended.

The opera house has been unused for musical performances since the days of Marie Antoinette, with the exception of some operatic excerpts, played in 1837, when Louis-Philippe celebrated the opening of the palace museum.

The French Revolution, therefore, must be blamed for the poor results of the experiments of the king and queen in making opera lose.





FINAL CONCERT OF THE SUMMER SYMPHONY SERIES,

given in the Exposition Auditorium on August 16. This photo shows the San Francisco Symphony Orchestra, Dr. Hans Leschke at the conductor's desk, the Municipal Chorus of 300 mixed voices, and Alice Gentle, soprano soloist of the occasion. More than 11,000 people heard this concert, which was given under the management of A. W. Widenham. (Morton & Co. photo)

## FOREIGN NEWS IN BRIEF

## NEW D'ALBERT OPERA IS JAZZ

BERLIN—Eugen d'Albert's newest opera is written for a jazz orchestra and is called *The Black Orchid*. T.

## SOLOISTS FOR THE BERLIN PHILHARMONIC SERIES

BERLIN—The soloists for the Berlin Philharmonic Concerts, which will be conducted by Wilhelm Furtwängler, include Adolf Busch, Edwin Fischer, Walter Gieseking, Bronislaw Huberman, Wanda Landowska, Mischa Levitzki, Sigrid Onegin and Elisabeth Rethberg. T.

## LAZZARI OPERA TO BE SEASON'S FIRST NOVELTY

PARIS—A new opera, *Le Tour de Feu*, by Silvio Lazzari, well known composer of *La Lepruse*, is to be the first work Rouché will produce at the Opéra next winter. The cast includes Fanny Heldy, Marcel Journet and Thill. De B.

## GUITRY'S MOZART FOR BERLIN

BERLIN—Sascha Guitry's Mozart, which scored such a success in Paris, has been accepted by the State Theater in Berlin. Jürgen Fehling will produce it and Maria Paudler will play the title role in its first German production. T.

## ZÜRICH'S OPERA SEASON OPENS WITH LOHENGRIN

ZÜRICH—The Zürich Municipal Theater opened its doors for the 1928 season with a performance of *Lohengrin*. It

was conducted by Fritz Zaun, the successor of Robert Denzler, with excellent control and delicacy of feeling, and proved a delightful beginning to what promises to be an interesting season. The coming novelties include Borodin's *Prince Igor*, Krenek's *Jonny Spielt Auf*, Schoeck's *Penthesilea*, K. H. David's *Traumwandel*, Stravinsky's *Petroushka*, Rimsky-Korsakoff's *Scheherazade* and Nötzels *Pierrot's Sommernacht*, as well as a number of operettas. J. K.

## ALBERT COATES CONDUCTS OPERA AT ALBERT HALL

LONDON—Chaliapin's appearances in opera at the Albert Hall, which were announced in an earlier number of the *MUSICAL COURIER*, have been set for October 11 and 13. The works performed will be Rimsky-Korsakoff's two-act opera, *Mozart and Salieri*, and the scene in the Inn from Boris Godounoff. Albert Coates will conduct the operas as well as excerpts from Mozart's *Requiem*, with a chorus

of one thousand, the overture to *Prince Igor*, the suite from the Tzar Sultan and the scherzo from *The Love of the Three Oranges*. The orchestra is to be the London Symphony, while Chaliapin will be supported by a Russian company. He is to get six thousand dollars (£1,250) for each performance, probably the highest fee ever paid to a singer in London. M. S.

## SUGGIA MARRIES

LONDON—Guilhermina Suggia, celebrated Italian cellist, has just been married to Joze Mena in Oporto where the latter is engaged in X-ray research at the Pasteur Institute. Suggia has lived for many years in London, where she is one of the most popular concert figures. M. S.

## FAMOUS MUSICOLOGIST'S JUBILEE

VIENNA—Professor Eusebius von Mandyczewski, the venerable musicologist, famous particularly for the first collective edition of Haydn's works, which he edited, celebrated his seventieth birthday amid many honors. The universally beloved and picturesque old gentleman, now guardian of the famous library of the Gesellschaft der Musikfreunde, was made "citizen of honor" by the municipality of Vienna on the occasion of this jubilee. P. B.

## SIEGFRIED IN THE OPEN

MONTE-CARLO—An excellent performance of Siegfried has been given in the open air theater of Saint-Aygulf, on the Côte d'Azur. Situated in ideal surroundings, this theater is

(Continued on page 18)



THREE OF THE NEW STAGE SETTINGS DESIGNED BY LEO PASETTI FOR THE 1927 MUNICH FESTIVAL, AND THREE OF THE LEADING SINGERS WHO CONTRIBUTED IN GREAT MEASURE TO THE FESTIVAL'S SUCCESS. (See story on page 5)

(1) First act of *Rhinegold*; (2) Third act of *Tristan and Isolde*; (3) Second act of *The Marriage of Figaro* (both of these were drawn by Pasetti especially for the *Musical Courier*); (4) Fritz Filsan as Loge; (5) Elisabeth Ohms as Isolde; (6) Erik Wildhagen as Don Giovanni.

## QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagogue and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

**Q.—Should the teacher alone choose the compositions to be studied even in the case of advanced students?—R. G.**

**A.**—In choosing compositions for a student one must consider the technical and musical development of the pupil and (with advanced students) the addition to his repertory of standard works in a certain sequence and order. Who is in a better position to decide upon these points than the teacher? The teacher may give a pupil several works designed to strengthen weak points in his technical or musical equipment which may not be entirely to the liking of the student. He will naturally prefer to do the works in which his strong points show to best advantage rather than to cope with the mechanical or interpretative problems which are difficult for him. The teacher must always try to develop a well balanced technic and to do this a wide variety of pieces is necessary. The same is true in interpretation. A strong inclination toward a particular type of music is not a disadvantage. It is quite natural with a majority of people. The type which a student prefers is usually the one which he will do the best, while it is the teacher's duty to prevent a one-sided development by giving to the student works calculated to bring about an appreciation and ability to present music of varying styles and periods. However, it is often well for the teacher to allow the student to select a piece occasionally, as his enthusiasm and interest may find fresh stimulation. The teacher will seldom object if the piece selected is not too far beyond the scope of his plan and the ability of the student. Schumann, in a famous line, advises the young student to inquire of more experienced musicians as to what he should study so as to save time.

**Q.—I experience great difficulty in playing a real fortissimo in passages where it is required. This seems strange to me inasmuch as I can do it readily in chord playing. My arm moves easily at all times. Can you explain the reason for my difficulty?—F. B.**

**A.**—You can have a feeling of freedom in the arm without having the complete release of weight from the shoulder which is necessary in playing a passage forte. This again is not sufficient unless you are able to conduct the weight so released to the point of contact with the keys which is the fingertip. First, I would practice concentrating the weight on the single fingers. Then, try shifting the weight from one finger to another, using two, three, four and five fingers in combination. Next, take simple scale forms where the thumb passes under the hand and the hand over the thumb, watching carefully that there is no loss of weight when this occurs and that the wrist is perfectly free in making the adjustment. Holding the hand in a fixed position is one of the habits most detrimental to the achievement of a real forte in passage playing since fixation prevents the weight from passing to the fingertips. It is advisable not to begin with too much weight as the fingers unaccustomed to the burden may become over-fatigued. If the weight is gradually increased, you will secure the best results.

### New Visuola Courses Being Arranged

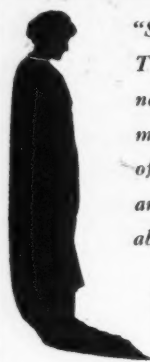
The summer session of the Visuola Normal Training Classes, conducted at the Aeolian Hall School for Music Research, closed on September 11, after a very gratifying first season.

Ten one-week courses in the use of the Visuola were given during the summer, starting July 5. Henry Holden Huss, distinguished pianist, pedagogue and composer, gave

the first course. Angela Biller and Elizabeth Quail, prominent teachers and compilers of music for children; Violet Collins, head normal teacher of the Miessner Institute; Mrs. Harvey D. Ingalsbe, head normal teacher for the University Society; and Mrs. Gail Martin Haake, instructor in class piano methods, American Conservatory of Music, Chicago, also editor of the Oxford University Press Course and former associate professor of Piano Normal Methods, at Northwestern University, conducted courses of one week each, in the adaptation of the Visuola to their respective methods and teaching material.

The last five weeks of the school were devoted to the use of the Visuola in connection with all standard teaching material, and were under the direction of Sophie Pratt Bostelmann, associate director of the Aeolian Hall School.

These courses were attended by teachers from all parts of the United States. The enthusiastic response to the first summer session has been so gratifying that regular Visuola Normal Training Courses will be announced in the pending



*"She was in excellent voice. There is a caressing sweetness to her tone, and she is more than a mere dispenser of beautiful sound, for she is an interpreter of no mean ability."*

*The New York Evening Telegram said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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catalogue of the Aeolian Hall School for Music Research, in New York City, and similar courses will be inaugurated at once in many of the leading Normal Training Centers.

### Elly Ney Wins Tribute in England

Elly Ney recently won the following splendid tribute from a reviewer of the London Times: "Madame Ney's Beethoven performances were among the most remarkable we have ever heard. There was an extraordinary assurance and strength about everything she did, and . . . there was violence in her playing, but it was not the mere noisiness of the hard hitter. It was rather the true expression of the spiritual violence which is one of the fundamental characteristics of Beethoven's music. Rarely can this aspect of his music have been so completely realized. Every apopoeisis, every sudden change from fury to tenderness, was given its meaning, so that the hard logic of it was made clear. Madame Ney's treatment of the slow movements was perhaps even more profound in its insight. She played them as though they were mighty improvisations, as though the music were taking shape for the first time. . . . Yet there was no sense of vague meandering; everything was seen to fall naturally into its proper place. Never has anyone been so closely in touch with the creative mind of the composer. Madame Ney told us more about Beethoven in an hour than all the articles and books which have recently poured from the printing presses. Her art is interpretation at its highest."

### Giannini's Tour Opens October 16

Dusolina Giannini will open her American tour with a Boston recital on October 16 and her European tour at the Hamburg Opera House on February 23.

## ACROSS THE COUNTRY

**Birmingham, Ala.**—Mary Fabian, former soprano of the Chicago Civic Opera Company, whom Birmingham delights to claim as her own star of grand opera, has returned from Italy and is the guest of relatives in this city. Miss Fabian has been abroad for three years, appearing extensively in opera and coaching with eminent teachers. She expects to return to Italy in the late fall.

Messages and press clippings have reached this city from Verman Kimbrough, Birmingham baritone, who has been studying in Milan for two years, telling of his debut at the Italian resort, Porto Maurizio, in the opera *Il Trovatore*. Success seems to have marked this first appearance, and the critics were generous in praise. He formerly was soloist with the Birmingham-Southern College Glee Club and baritone soloist in a prominent church choir. His opera career is being sponsored by the Birmingham Kiwanis Club.

Beatrice Tate Wright has returned from New York, where she spent six weeks, studying piano with Edwin Hughes and organ with C. A. Beebe. Mrs. Wright is giving a series of recitals on the great organ of the Sixth Avenue Presbyterian Church.

Harry P. Armstrong, music director of the First Methodist Church, has returned from his vacation spent in the East, and is organizing a large chorus choir for the church. There will be soloists especially engaged.

Prof. Paul de Launay has reopened the De Launay School of Music for the season.

The D'Agostino School of Music has reopened in a new location on South Highlands, with a complete faculty of instructors.

Elizabeth Gussen, of the faculty of the Birmingham Conservatory of Music, has returned from Colorado, where she studied in the master class of E. Robert Schmitz.

Mrs. J. W. Luke has returned from Cincinnati, where she was a pupil of Maria Carreras at the Cincinnati Conservatory of Music.

Alice Graham has returned from attending the master classes held during the summer at the Cincinnati Conservatory of Music.

Lowela Hanlin, president of the Birmingham Music Teachers Association, has returned from her vacation and reopened her studio for the season.

Edwin Ideler, violinist, member of the faculty of the David Mannes School of Music, New York, was a guest of the Birmingham Music Teachers' Association at a dinner given at the Southern Club. Following the dinner he gave a program of violin music, much to the delight of his hearers.

The marriage of Charlotte Nadler, violinist, pupil of Leopold Auer, to J. Strawn of New York, which took place at the residence of the bride's parents, Mr. and Mrs. J. Nadler, in this city recently, attracted wide attention in music and art circles. Lucile Nadler, pianist, sister of the bride, came from Philadelphia to attend the wedding. Lucile is the wife of Thomas Munro, who is Professor of Modern Art at the Barnes Foundation in Philadelphia, and she is studying piano with Josef Hofmann at the Curtis Institute in that city. The Nadler girls have appeared extensively in concert, and are among the most talented musicians that Alabama has contributed to the art.

Sara Mallam opened her voice studio for the season with a musicale tea, several of her pupils appearing on the program. **A. G.**

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Hartford, Conn.**—A chorus of 640 voices was heard here recently when the choirs of the Hartford high schools gave a concert under the direction of Ralph L. Baldwin and James D. Price. The choirs were accompanied by the Hartford Public High School Orchestra, and the soloists were Anna Wollmann, soprano; Maurice Wallen, tenor, and James Woodside, baritone. The selection given was *The Song of Hiawatha*, music by Samuel Coleridge-Taylor. **L.**

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

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## QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagogue and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—Should one press the fingers down for technic or tone or both, and should one press them down as hard as possible?—P. I.

A.—The fingers must be pressed down at all times but not to such an extent as to make finger joints stiff. After the finger is once firmly down do not use additional pressure as this stops the velocity of fingering. There is naturally a difference in the amount of pressure when playing fast runs without vibrato, or a slow melody with vibrato. When playing fast the fingers come down in a hammer-like fashion without, however, raising the fingers too high as this holds up the speed. The click and resonance caused by the drop of the fingers must not be a forced one. The violinists with soft bones in fingers have but little chance.

PARIS READER

[As already stated in the MUSICAL COURIER, Leon Sametini will not answer any questions addressed to him anonymously. The violinist (?) who wrote him from Paris and who signed himself, "Your Paris Reader" must send another communication with name and address attached and Mr. Sametini then will be happy to answer his questions.—The Editor.]

### Myra Reed Tells of Concerto by Ralph Lyford

Ralph Lyford, distinguished composer, musician and conductor, who recently passed away, was known chiefly for his opera, Castle Agrazant, and for songs, string quartets



Photo by Goldensky, Philadelphia  
MYRA REED

and a number of symphonies. It is understood, however, that Myra Reed gave Mr. Lyford's prize piano concerto its premier performance with the Russian Symphony Orchestra, the composer conducting, before the National Biennial Convention of Music Clubs held in Birmingham, Ala., several years ago and that an unusual success was scored. Miss Reed probably is the only pianist to have performed this concerto in public, and she considers it to be a composition of remarkable merit, deserving of immortal fame, as well as a place on any symphony program. So far as is known, this work has never been published, as Miss Reed states that she learned the composition from manuscript and at that time no steps had been taken for publication.

### The Wisconsin Conservatory of Music

It is gratifying to note that the Wisconsin Conservatory of Music of Milwaukee, Wis., true to the motives which led to its foundation, has not only generously served the public during the past twenty-eight years but is today serving in a greater degree than ever before. The growth of the demand for instruction in music and its allied arts has made it necessary for the school to add continually to its equipment, strengthen its faculty, and improve the courses of study, until today this school stands as one of the largest and best equipped schools of music in the Middle West. Thousands of pupils have recognized the progressive attitude of the Wisconsin Conservatory of Music and its ability to meet all demands which may be made upon an institution such as this.

A complete course of study in piano, voice, organ, violin, cello, harp, etc., is offered to the students at reasonable rates, under the very best instructors.

### Helen Chase Golfs at Lake Placid

Helen Chase has returned from a short rest at Lake Placid, where she was to be found daily on the links of the Placid Club. Miss Chase had a strenuous winter and early summer season in her New York studios, where she has already resumed teaching and coaching.

### Friends of Music Season Starts October 30

The coming season of the Friends of Music, consisting of ten concerts, will open at the Metropolitan Opera House on October 30, with a performance of Beethoven's Missa Solemnis in D. The remaining nine concerts, as heretofore, will take place in Town Hall on Sunday afternoons. The

winter's programs include works by Bach, Gluck, Purcell, Brahms, Mahler, Klemperer, Wolf, Bloch and Zemlinsky. New compositions to be performed are Pizzetti's operatorio, Abramo e Issac, and Daniel Gregory Mason's Five Songs of the Countryside.

### Levitzi's First European Tour

Daniel Mayer, concert manager, who brought Paderewski to America for his first tour in 1891, will now reverse the process by taking Mischa Levitzki, pianist, for his first European tour. They were scheduled to sail on the Beren-

garia on September 21 and Levitzki will make his Berlin debut on October 14 and his London debut with the London Symphony on October 17.

### Saengers Resume Teaching Soon

Oscar Saenger will resume teaching at his studio, 6 East 81st Street, New York, on September 28, when a large class will be awaiting him both for private lessons and for his opera classes. Mrs. Saenger also resumes her teaching at this time. Mr. Saenger's secretary, Miss Lilly, is now arranging lesson periods, etc., for the season.



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**J. W. Erb Closes Successful Season at N. Y. U.**

John Warren Erb, conductor, of New York City, is a versatile musician, and has won success in all his fields of endeavor. He has made a study of, and by many is considered an authority on, the training necessary for the suc-



JOHN WARREN ERB.

cessful radio artist. For two years Mr. Erb has been musical director of a radio station whose musical programs have won a place for themselves because of their high standard and their excellence of production. In addition to having two of his artists selected as members of the All-American Favorite Radio Artist Group, he has placed other artists on the permanent staff of various radio stations. For several years Mr. Erb has held a position on the summer school faculty of the New York University music department as conductor of the symphony orchestra, as choral conductor and as instructor of conducting.

During the winter season Mr. Erb's studio is a place of training for young conductors desiring to study score reading and for teachers of voice and piano, in addition to being a school for the preparation of radio artists. Dur-

ing the nine years of his conductorship of the New York City Christian Science Institute Oratorio Society, Mr. Erb produced nine concerts, in which he presented well known works by Bach, Handel and Mendelssohn, two productions of Edgar Stillman Kelley's Pilgrim's Progress, and sacred works by other modern writers. In addition to being an orchestral conductor, Mr. Erb is a specialist in voice production and choral tone, and in blending voices in large and small groups.

The work of this musician has taken an important place in the development of radio broadcasting. Regarding the importance of radio, Mr. Erb says: "I believe the musical development of America will be greatly influenced by radio broadcasting, and only from a serious standpoint can this activity be considered. There is no place on the air programs for anything but the best in musical literature, for not only are you entertaining the public, but, unconsciously to them, you are moulding their opinion and educating them. The radio is dealing with the realm of the invisible. Broadcasting is a mental inoculation without the physical presence of the artist. It is a most powerful influence for either the upbuilding or deterioration of public taste. Therefore there should be no place for jazz or the cheap type of music-hall song literature in programs broadcast from reputable stations. The influence of such music can only be likened to that of the dime novel, or Jesse James stories, compared with real literature. The purpose of radio programs should be to convey ideas to the greatest public possible in a pleasing manner, but, as with any other means of entertainment, the elevation of the taste of the public, influence towards the cultural or moral and spiritual, should be the greatest point of consideration."

**San Malo Will Display Lipinski Stradivarius**

Alfredo San Malo, violinist, will give European connoisseurs an opportunity next month to examine the Lipinski Stradivarius which has been kept in America for several years. Mr. San Malo purchased the instrument in New York six months ago, and used it in his American concerts. The re-appearance of this famous violin has reminded British and Dutch critics that it was at various times a resident of their respective countries.

The history of the violin is recounted in the London Daily News in a letter from Prof. Hill, London collector and head of a well known violin firm. "The Lipinski Stradivarius," he says, "dates from 1715. It was probably one of a set of twelve which were made at Cremona for the King of Poland, coming into the possession of Lipinski early in the 19th century. This famous rival of Paganini died in 1861, and his violin was purchased by Richard Weichold of Dresden, who sold it to Prof. Roentgen of Leipzig. In 1899 we became personally acquainted with the instrument, Joachim



ELEANOR SAWYER,  
of the Chicago Civic Opera Co., who is to sing in  
many European cities before returning to America.

having advised its owner to bring it to us for repairs. The violin subsequently passed into the possession of an amateur in Holland, from whom we acquired it. It is a very fine and bold type of the largest dimension of the master's work, and I hope it will now remain in careful hands."

Mr. San Malo will not play it in London this year, although he will visit England and submit the violin to its former owner for a careful inspection. He will use the instrument, however, several times in Paris and probably also in St. Malo, the French seaport which is the ancestral seat of his family. Mr. San Malo will return to the United States in October for a Carnegie Hall recital, at which time he will begin his second American season.

**Alma Peterson Scores in Cincinnati**

Alma Peterson, soprano, appeared during the summer with the Cincinnati Zoo Opera, and opera-goers there heard her in several roles in which she is at her best. Her repertory is extensive and varied, and during her appearances in Cincinnati she sang Elsa in Lohengrin, Elizabeth in Tannhauser, Leonora in Trovatore, and as Aida. It was in the



"He sang with much finish of style, with admirably sustained phrases, and with taste."  
—New York Sun.

*Frederick Gunster.*  
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ALMA PETERSON

latter role that critics made their deepest bow to Miss Peterson, and the Enquirer's reviewer wrote: "Alma Peterson's lovely soprano voice was a revelation even to her most intimate friends, for she was a newcomer in the role of Aida, and she sang with great fervency manifesting dramatic intensity of an impressive nature. Miss Peterson's voice was exquisite in low or high register."

The same writer said of her Elsa: "In Elsa's Traum, as sung by Alma Peterson, there is an abundance of pathos." "She brings the role not only a voice of loveliness, but an appearance which matches the voice," said the Times-Star.

Miss Peterson's conception of Elizabeth and Leonora were equally well received. The sincerity of her receptions was marked, and bore proof of her success.

**Celine Wright Specializes in Accompanying**

Celine Wright, who has permanently located in New York, is making a specialty of accompanying. This is a field with which she is quite familiar, having done extensive work in this line during a long period of residence in Memphis, Tenn. In that city she did work for Mme. Turanskaya, who is an operatic coach and accompanied Louise Hunter in several programs when that popular soprano went to Memphis for the Kiwanis convention. She also was associated as accompanist for about a year with Paolo Grosso, Italian violinist, and since her arrival in New York has accompanied some of the artist pupils of Katherine Bellaman. Miss Wright's accomplishments as a pianist plus a personality of refinement, charm and distinction amply fit her for this delicate and important vocation.

**Gordon Campbell Plays for McQuhae**

Gordon Campbell, pianist, accompanist, who has remained in Chicago teaching all summer, was accompanist for Allan McQuhae in a recital at the Stevens Hotel Ball Room on August 24. Mr. Campbell also accompanied Frederik Frederiksen, Chicago violinist, in a radio program for WMAQ on August 25.





## MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—Somewhere in the neighborhood of 20,000 people gathered to hear Goldmark's light and airy overture, *Im Frühling* on August 27 at the final concert of The Hollywood Bowl Symphony season. It was played for the first time in the Bowl and opened the program. This was a tuneful composition reminiscent of Strauss. Homer Grunn's *Zuni Impressions*, an Indian Suite (op. 27), was featured on this evening, with Alexander Kosloff at the piano. It proved an interesting work, filled with beautiful orchestral effects and true to the Indian atmosphere. It was heartily received, Grunn, who lives in Los Angeles, being in the audience. Grieg's *Peer Gynt Suite*, No. 1, followed, receiving a broad and dramatic treatment. The orchestra did its best work in Rimsky-Korsakoff's *Spanish Caprice*. This colorful piece of unusually fine orchestration was played with a good sense of values and received an ovation, closing the first half of the program. The last half of the evening was given to Wagner, Conductor Hertz receiving unstinted and prolonged applause after each number. This closed the most successful season yet experienced, both artistically and financially, the season not only paying for itself but having a surplus of \$3,000.

Adolph Tandler's Little Symphony Orchestra gave a program, *A California Night of Music*, for the benefit of the Little Symphony relief fund. The evening was balmy and nearly all of the 25,000 seats were occupied. Mr. Tandler has a large following in Los Angeles which turned out in large numbers. The Little Symphony is an aggregation of finished artists, and, while numbering not more than twenty-five to thirty players, they filled the Bowl with their music. The program opened with Mozart's overture from *Titus*, directed with a verve and finish that brought forth an ovation. East of the Sun and West of the Moon, a *Fairy Suite*, by Sigurd Frederickson, member of the Little Symphony, followed. This was a group of compositions leaning to the newer school, without the garish effects which characterize so many of the works of the new school. It was full of beautiful melody, unusual and original orchestral effects, and was altogether a worth-while work, greeted with acclaim and cheers for the composer, who was brought forth by Mr. Tandler. Corleen Wells, coloratura soprano, sang Verdi's *Ah, Fors' e Lui* and several encores with beautiful tone and artistic reading. She was one of the outstanding successes of the evening, for she not only sang flawlessly, but was the possessor of a personality which got over the footlights without difficulty. Calmon Luboviski, violinist, outdid himself with Lalo's *Spanish Symphony*, which he played with a technical skill and beauty of tone, setting a new standard for himself. Claire Mellonino accompanied him. One of the most interesting points of the program was the twenty-four piano ensemble, each piano presided over by one of the city's leading piano virtuosos. They played a group arranged in several parts, as for an orchestra, by Tandler, and the effect as Tandler conducted them (both with and without the orchestral support) was most unusual. Tandler is a skillful director, and under his baton unsuspected beauties were drawn from the pianos. The Little Symphony, whose season is one of the treats of the winter for music lovers, is continually gaining in the quality of its work and holds a unique place in musical Los Angeles. B. L. H.

## NOTES

While Pierre Monteux was here to conduct the orchestra at the Bowl he selected a symphony by Arthur Farwell, hitherto not heard, for performance at the Philadelphia Orchestra concerts which he will direct when he returns to America for a time as guest conductor.

The Dominant Club, a music club for professional women musicians, elected the following officers at the last meeting: President, Mrs. Hennion R. Robinson; vice-president, Frieda Peycke; recording secretary, Antoinette Sabel; treasurer, Bertha Vaughn.

Larry Cevallos has a contract with Al Jolson to furnish and train choruses for his next season's production.

Evei Beloussoff, Russian cellist, has been giving a series of concerts in Southern California.

The Levings Trio has been giving a series of Wednesday evening concerts at the little Bowl in Argus Gardens at Eagle Rock. They recently gave a new trio by Cadman.

Twelve year old George Pepper, violinist, who was given a scholarship by Carl Flesch when he was here, gave a farewell recital at the Ebell Club, and then left for the East to pursue his studies under Flesch.

Albert Hay Malotte is giving a series of Sunday night concerts before the performance at Grauman's Chinese Theater.

The Summer assembly at the Pacific Palisades is open. The music department as usual is in charge of John Smallman.

The music department of the Public Library reports that greater numbers than ever have made use of the Circulating Music and the acquisition of many new works.

L. E. Behymer has returned from an interesting trip

abroad in time to take up the management of the series of Indian Ceremonials which will be presented at the Bowl in September. Marion Talley will appear on the Behymer Artist Course this season.

The Civic Opera season schedule according to Merle Armitage, business manager, and George Leslie Smith, general manager, will be as follows: *Romeo and Juliet*, Falstaff, *Carmen*, *Tristan and Isolde*, *La Cenerentola*, *Aida*, *La Bohème*, *La Tosca*, *Manon Lescaut*, *Turandot*, *Il Trovatore*, *Pagliacci* and *Cavalleria Rusticana*, with Ina Bourskaya, Pietro Cimini, Lucrezia Bori, Anna Roselle, Rudolf Laubenthal, Angelo Bada, Antonio Scotti, Eleanor Marlo, Frances Peralta, Lawrence Tibbett, Pasquale Amato, Ezio Pinza, Millo Picco, Elsa Alsen, Mario Chamlee, Louis D'Angelo, Kathryn Meisle, and Giovanni Martinelli, and ballets arranged by Serge Oukrainsky. B. L. H.

## PORTLAND, ORE.

PORTLAND, ORE.—Prospects are bright for the Portland Symphony Orchestra, which announces seventeen concerts under the baton of Willem van Hoogstraten. Mrs. M. Donald Spencer, manager of the orchestra, has booked all the soloists, namely: Elly Ney, Robert Schmitz, Ignaz Friedman, David Campbell, pianists, and Albert Spalding, violinist.

Steers & Coman's list for the new season includes Marion Talley, soprano; the English Singers; Jascha Heifetz, violinist; Harold Bauer, pianist; Sigrid Onegin, contralto; Pro Arte String Quartet; Lawrence Tibbett, baritone, and Georges Enesco, violinist.

The Nero Musical Bureau, a new organization, will present *The Beggar's Opera*, Alexander Brailowsky, pianist;



EMILIO ROXAS,

New York vocal teacher and coach, who has resumed teaching in his Steinway Hall studios.

visitors left for the Cleveland Airport, from which they took off into the night at exactly the midnight hour, dropping down to the Ford Airport at 1:25 A. M. Others in the party with Messrs Woods and Devoe were Mrs. Woods, Mrs. Devoe, Mrs. Evangeline Lindbergh, mother of the intrepid "Lindy," Mr. and Mrs. H. V. Book, Mr. and Mrs. William B. Stout, Mr. and Mrs. Stanley Knauss and Miss Belle Cummings.

Messrs Woods and Devoe, whose Philharmonic concert interests cover Detroit, Flint, Lansing, Kalamazoo, Grand Rapids, Buffalo and Toronto, now realize that all of their local managers in the various cities might be interviewed in two days by use of the Stout-Ford Metal Ship, but they are not convinced that the assets of a concert season merit the payment of \$50,000 necessary to procure such a means of conveyance. For that reason it is quite probable that the New York Central lines will continue to be their chief conveyance.

## Moiseiwitsch in Far East

Benno Moiseiwitsch is continuing his great tour through the Far East, which will conclude early in November. He is to make a return visit next summer to Java and some of the Straits Settlements for additional concerts. He is now playing in China and Japan. He will open his American tour early in December, playing with both the San Francisco and Los Angeles orchestras before coming East. His first New York appearance will be a recital in Town Hall on January 2.

## Gordon String Quartet's New York Debut

The Gordon String Quartet of Chicago will make its first New York appearance at Chickering Hall on October 8. The program will consist of works by Beethoven, Dohnanyi and Howard Hanson. The quartet is composed of Jacques Gordon, first violin; John Weiche, Jr., second violin; Clarence Evans, viola, and Richard Wagner, violoncello. Mr. Gordon is concertmaster of the Chicago Orchestra.

## A New Music School

The Kemp Stillings Music School in New York is the name of a new school which has been organized because of a need which Kemp Stillings feels exists for the teaching of music along certain very definite lines. Sight-reading and ensemble playing in all their forms will be included in the curriculum of the school.

## People's Chorus Opens Twelfth Season

The twelfth season of the People's Chorus of New York began on September 12 and meetings will continue throughout the season, every Monday and Thursday evenings, in the auditorium of the High School of Commerce. Voice trials are held before each meeting at 7:30 p. m.

## American Tour of Russian Symphonic Choir

The fourth American tour of the Russian Symphonic Choir will start on October 24 at Plymouth, Mass. The program will include choral arrangements by Basile Kibalchich of Rachmaninoff's *Prelude* in C minor and Levitzki's *Gavotte*.



JULIETTE WIHL

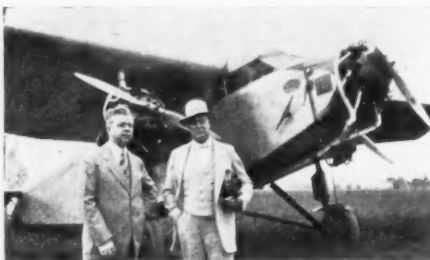
"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).  
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

Edward Johnson, tenor; Volpi Leuto, baritone, and other attractions.

The Portland Junior Symphony Orchestra (ninety-seven children), Jacques Gershkovitch, conductor, has resumed rehearsals. J. R. O.

## James E. Devoe and J. L. Woods

J. L. Woods and James E. Devoe, of Detroit, were representatives of the concert world on the first aerial intercity dinner and moonlight trip made recently from Detroit to Cleveland. Leaving Detroit at four fifteen in the after-



JAMES E. DEVOE AND J. L. WOODS

noon the party of fourteen was transported to Cleveland in a Ford-Stout all metal, three engine, airship of latest type. The party arrived at Cleveland at five twenty-five P. M., having been at an altitude of 7,000 feet while crossing Lake Erie. In Cleveland the guests were entertained at dinner by Mr. and Mrs. E. E. Allyn of Shaker Heights. Mrs. Allyn is one of Cleveland's enthusiastic supporters of music and is an organist of first rank. Following dinner and an interesting program in the Allyn music room, the

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## ARTISTS EVERYWHERE

**Marguerite D'Alvarez**, contralto, who championed the cause of jazz a season or two ago, thus giving the classic music lovers a shock, spent a part of last month in Ireland, where she sang in Dublin and Belfast, and occupied her odd moments by visiting the Blarney Stone and Killarney's Lakes and Rills. Mme. D'Alvarez was invited to preside at the Dublin Horse Show as one of the judges, a duty which she could ably fill, having owned several prize horses in France at one time. She plans to return to her New York studio apartment in November.

**Charles Kitchell** will soon resume teaching activities in his studio in the Chickering Building, New York City, and also discharge his duties as head of the voice department of New York University. Mr. Kitchell conducted the Green Mountain Singers, a chorus of eighty voices, of which he is the director, in a successful series of concerts in New England this past summer. Mr. Kitchell is also director of the Chansonelle Chorale.

**Harold Land**, baritone, recently returned to New York from a summer in Europe, where he appeared in concert in Leeds, England, Harrogate and Douglas, Isle of Man, and was splendidly received by large audiences. During the return voyage, he gave a recital for the Seamen's Charities, and was accompanied by T. Tertius Noble, pianist and organist. Both of these artists are engaged at St. Thomas' Church, New York City. While on shipboard, Mr. Land narrowly escaped serious injury during a heavy gale, a window blowing in and falling upon the baritone's head while he was sleeping. Other than a badly bruised head no injuries resulted.

**Joanne de Nault**, who is spending the summer in Canada and Maine, gave a recital in Portland, Me., on August 18 at the home of Mrs. Guy P. Gannett. On this occasion Mrs. Gannett and Julia Noyes, the State President of the Maine Federation of Music Clubs, entertained the Federated Clubs of the State at a Silver Tea.

**Felix Salmond**, who is visiting Europe for the first time in three years, recently received a worthy comment from the pen of a contributor to the *Commoedia*, a theatrical and musical newspaper of Paris, in the note: "The month is chiefly notable for his magic cello."

**Myrna Sharlow**, soprano, is in New York City, where every minute is occupied in costume hunting, being photographed, caring for her little son and preparing for American operatic appearances prior to her return to her home in Capri, where she has resided for the past five years.

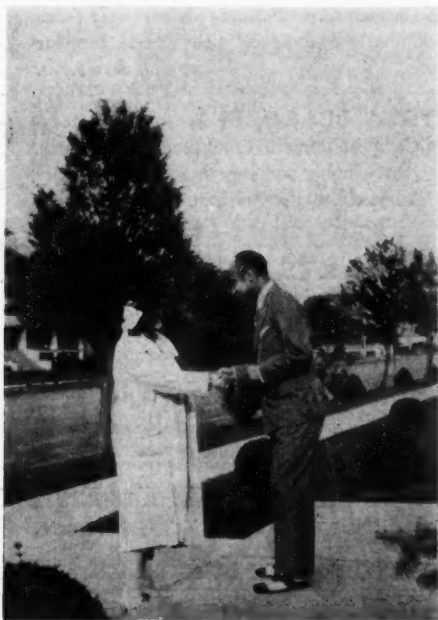
**Tofi Trabilsee**, vocal teacher, reopened his New York artists studios on September 20. Following his usual custom, Mr. Trabilsee will present his pupils in many recitals this season.

## People's Symphony Chamber Music Concerts

The People's Symphony will give six concerts at popular prices by chamber music ensembles during the coming season. These concerts are for the benefit of students, workers, artists, teachers and professionals who cannot afford to pay the prices charged at the regular concerts of such organizations. They will be given at the Municipal Auditorium in the Washington Irving High School, Irving Place and Sixteenth Street, the price of a ticket to the whole series being \$1.00. The Letz Quartet, Mr. and Mrs. David Mannes, the Flonzaley Quartet, Mr. and Mrs. Edwin Hughes, Stringwood Ensemble and the Tollefsen Trio are scheduled to appear. Those desiring to attend the course should communicate with the People's Symphony Concerts, 32 Union Square, New York.

## Enrica Clay Dillon Returns

Enrica Clay Dillon, who has prepared numerous opera singers in their misenecene in Italian, French and German roles for appearances with the principal opera companies both here and in Europe, has returned from abroad and again is coaching in her New York studios. Miss Dillon, following her custom, will stage the productions to be given this winter by the Washington Opera Company and also by the Philadelphia Operatic Society.



MISCHA LEVITZKI

greeting a friend in his most gracious manner on the steps of his summer home at Avon, N. J.



MISCHA MISCHAKOFF'S QUARTET

## H. Colin Thorpe Resumes Work

H. Colin Thorpe, New York vocal teacher, after two months' vacation in the middle west, where he visited his family and met many old friends, has resumed teaching at his Madison Avenue studios. The season will be a busy one for him.

## Daisy Jean to Make Fourth Pacific Coast Tour

Daisy Jean has been engaged by the well known California manager, L. E. Behymer, for a tour of the Pacific Coast during the early spring of 1928. This will be Mlle. Jean's

fourth visit to the far west, where she is well remembered and where she will again present her unique programs of cello selections and songs, accompanying herself at the harp. As usual, Mlle. Jean will include some Belgian compositions on each program.

## Sofia Del Campo Returns to New York

Sofia Del Campo, lyric coloratura soprano, has returned to New York from an interesting and enjoyable trip through the lakes in the southeastern region of Canada and the northern part of the state of New York.

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### Mme. Liszewska Active Again on Pacific Coast

Mme. Marguerite Melville Liszewska has just finished another season of master classes in California. Several of her pupils are following her to Cincinnati to continue their



MME. MARGUERITE MELVILLE LISZEWSKA on the rocks at La Jolla, Cal.

studies at the Conservatory of Music. Selma Davidson, of San Diego, of whose brilliant talent Mme. Liszewska expects great things, returns for her third year of study, having already played with the Cincinnati Orchestra and won the State Contest for Ohio last year. Arthur McHoul, one of

the outstanding young pianists of Berkeley, Cal., is planning to coach with Mme. Liszewska this season; also Doris Lee, a promising young pianist, who gave a recital in Berkeley on September 11.

On August 22 Mme. Liszewska gave a concert in San Rafael with the assistance of Leonid Bolotin of the San Francisco Symphony, playing among other things her own violin and piano sonata. On August 24 she gave a recital at the University of California in Berkeley, sponsored by the faculty of the Law School. The concert was for the purpose of acquiring portraits of Judge and Mrs. John H. Boalt for the Entrance Hall of Boalt Hall of Law. Mrs. John H. Boalt, whose gift and endowment of the Boalt Hall of Law was a memorial to her husband, was an enthusiastic pupil of Mme. Liszewska in Vienna and one of her closest friends. The portraits are to be painted by Alice Chittenden of San Francisco. After the recital a reception was given for Mme. Liszewska at the home of Mayor and Mrs. Stringham, at which many prominent university and musical people were present, including Mr. and Mrs. Ossip Gabrilowitsch, Mr. and Mrs. Modest Alloo, Mr. and Mrs. Ricard, Mrs. Lulu Clark of Pasadena, and Ary de Leone.

Dr. and Mme. Liszewska also had the honor of being entertained at dinner several times by Mr. and Mme. Padewski while at Paso Robles.

### Sixteen Organists Return After Study Abroad With Dupre

September 2 saw the return to New York of a group of organists who had spent the summer studying in Paris. The party was organized and conducted by Albert Riemenschneider, who was accompanied by his wife and children. Members of the group were: Mrs. Otis Benton, Mrs. Ida Mervine, Mrs. Cora Moorhead, Mrs. Martha Pyne, Mrs. Ida Reeder, Mrs. Edith Ross, Laura Bender, Marie Burdette, Julia Ward, Royal Brown, Carlton Bullis, Porter Heaps, Ernest Ibbotson, Criss Simpson, and Fred Williams. All but five of these organists are pupils of Mr. Riemenschneider, who was studying again this summer with his former teacher, Charles Widor. Each member of the party had either one or two private lessons a week with Marcel Dupre. In addition to the private lessons, the entire group had class lessons with Mr. Dupre twice a week, each session being a two-hour period. At one period improvisation was the general subject, including the special topics of the chorale, suite, fugue, the variations, and symphonic forms. The other period of the week was given over to the interpretation of the works of Bach. All of M. Dupre's teaching was done at his beautiful suburban home in Mendon, where he has installed the organ of the late Alexander Guilmant. M. and Mme. Dupre, whose lovely personality won everyone, opened their charming home for an informal reception at the beginning of the session, and again for a recital at the close of the session, in which all the class, as well as M. Dupre and Mr. Riemenschneider, participated. All of the party were enthusiastic over their teacher, M. Dupre, and the work accomplished under his guidance, and all were full of praise for the success of the entire undertaking under the leadership of Mr. Riemenschneider.



WITH MARCEL DUPRE ABROAD

(1) M. Dupre, (2) Mme. Dupre; (3) Mlle. Dupre, (4) Mrs. Riemenschneider and (5) Mr. Riemenschneider with several of the members of M. Dupre's summer master class in the garden surrounding the Dupre villa at Mendon.

### Florentine Polyphonic Choir Coming to America

The Florentine Polyphonic Choir of Florence, Italy, is coming to this country next month for a trans-continental tour under the direction of Frank Healy, of San Francisco and New York. The tour will open with a concert in Carnegie Hall on Tuesday evening, October 11. The Florentine choir is comprised of fifty singers, men and women. The conductor is Sandro Benelli, professor of choral singing at the Royal Conservatory, Luigi Cherubini of Florence and in charge of the music at the churches of Santa Croce and San Marco in Florence. Benelli is also the brother of Sem Benelli, author of the operas, L'Amore Dei Tre Rei and La Cena Delle Beffe.

### Jeritza to Sing Korngold Opera in New York

Maria Jeritza will sing the title role in Erich Korngold's Opera Violanta at the Metropolitan Opera House in November. She has just scored a tremendous success in the role at the opening of the opera season in Vienna.

During the same week a new Viennese operetta by Edmund Eysler, called The Golden Master, had a successful premiere. The American rights to this latest Viennese light opera have been acquired by the Shuberts of New York.

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"Might well come more frequently."—*Christian Science Monitor*, Boston, Feb., 1927.

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Milton Blackstone      Boris Hambourg

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Miss Ponselle showed a voice of good quality and always an intelligent conception of her art. The audience received her cordially, applauded her long and recalled her repeatedly.

—*New York Times*.

#### LOS ANGELES, CAL.

Carmela Ponselle Scores at Concert.

—*Los Angeles Examiner*.

#### PORTLAND, ME.

MISS PONSELLE IS A BRILLIANT VOCALIST.

—*Portland Evening Express*.

#### WASHINGTON, D. C.

Miss Ponselle has a mellow, deep, and rich voice and an exceedingly gracious manner.

—*Washington Times*.

#### PITTSBURGH, PA.

CARMELA PONSELLE HAS A VOICE OF EXTRAORDINARY RANGE. SHE IS A GIFTED SINGER.

—*Post*.

#### SYRACUSE, N. Y.

PONSELLE AND SYMPHONY SCORE.

—*Journal*.

#### PARKERSBURG, W. VA.

Carmela Ponselle, Metropolitan Opera Star, took her Parkersburg audience by storm.

—*The News*.



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#### MERIDEN, CONN.

CARMELA PONSELLE CAPTIVATES HOME TOWN FOLKS IN CONCERT.

—*Meriden Record*.

#### WATERBURY, CONN.

Miss Carmela Ponselle was recalled many times and delighted the audience with several familiar selections.

—*Evening Democrat*.

#### DAYTONA BEACH, FLA.

Miss Carmela Ponselle captivated her audience. By her great singing and superb acting she deeply endeared herself to the music lovers of the city.

—*Daytona Beach*.

#### COLUMBIA, S. C.

Miss Ponselle was in wonderful voice. She acted and sang exquisitely.

—*The State*.

#### SAVANNAH, GA.

SHE ROSE TO TREMENDOUS HEIGHTS.

—*Savannah Press*.

#### CHARLOTTE, N. C.

HER SINGING WAS WONDERFUL, HER ACTING WAS SUPERB.

—*Observer*.

#### MIDDLETOWN, CONN.

UNUSUALLY ENTHUSIASTIC RECEPTION GIVEN TALENTED SINGER.

—*Press*.



## Cleveland Institute Notes

A Comparative Arts Course is included among the unusual subjects in the curriculum of the Cleveland Institute of Music, designed to give both music student and layman a background of acquaintance with the development of society and its arts against which the art of music may be more clearly seen. This consists of thirty-four lectures and recitals to be given by leading artists, educators and musicians



ROSSITER HOWARD,

Curator of the Education Department of the Cleveland Museum of Art, who is to be one of the lecturers at the Cleveland Institute of Music during the forthcoming season.

selected from the city's art and educational institutions, as well as the Institute's own distinguished faculty.

The course will open September 28, with a discussion of English literature from the earliest to the Elizabethan period, the first of the lectures which will cover art in all its forms ranging from painting and sculpture to literature.

Other topics and the artists to deliver and illustrate them include (in the order in which they are to be given): Art in the Age of Dante, by Rossiter Howard, Curator, Educational Department of the Cleveland Museum of Art; The Development of the Piano, by Arthur Loesser; and an All-Bach program, by Beryl Rubinstein, both of the Institute piano department.

The Rev. Edmund Horace Fellowes, M.A., Music Doctor of St. George's Chapel, London, will give one of the most interesting lecture-recitals of the course, on Elizabethan art songs, with their lute accompaniments. Henry Cowell, American composer, is the authority who will discuss modern American composers, illustrating some of his own piano works. Henry Turner Bailey, dean of the Cleveland School of Art, completes the array of lectures.

## Mero's Own Work to Be Heard

Hungary, the land of her birth, has furnished Yolanda Mero with the inspiration for her introduction as a composer. She has just finished a "Capriccio Ungarese, scored for piano and orchestra, the music of which is based on original Hungarian folk themes. The first performance will be given next season by the New York Symphony with Mme. Mero as soloist. Other orchestral engagements for her are with the New York Philharmonic and the Detroit and Cleveland orchestras. Mme. Mero will open her season in Worcester, Mass., where she is a great favorite, appearing under the auspices of the Festival Association. Her New York recital date has been set for the afternoon of January 5 in Steinway Hall.

## The Silver Cord Scores in London

A cable was received by Daniel Mayer from his London representative stating that The Silver Cord, which had its initial performance in London, was received with great enthusiasm. Mr. Mayer was instrumental in The Silver Cord being produced in the English capital.

## Paderewski's Hand Reported Injured

From Paris comes the report that Paderewski is suffering from a severe burn on his left hand, sustained in handling gasoline in his summer home at Morges, Switzerland. It is said that his contemplated American tour, in consequence, will be deferred to late in the fall.

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Mr. Vidal has been appointed American representative of the Royal Theatre of Madrid, Grand Lyceum of Barcelona and San Carlos Opera House of Lisbon, with power to select and engage American singers for the management of those theatres.

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Contralto

*Emma Roberts*

Miss Roberts' singing was admirable. It was a recital of great interest.—Richard Aldrich, in *Times*.

Miss Roberts' merits as a singer have long been recognized.—Pitts Sanborn, in *Globe*.

With every appearance, Emma Roberts deepens the impression that her voice is one of which Americans may be proud.—N. Y. *Evening Mail*.

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THE HARCUM SCHOOL AT BRYN MAWR

tory and excellent musical training are equal. While every effort is made in each department to stimulate the most alert interest among the students, for those who are studying

music an especially felicitous plan has been evolved by Edith Harcum—head of the school—whereby a broader musical appreciation is developed in the girls along with a compensating love for the personal effort necessarily involved. Undoubtedly there is attached to any artistic achievement much prosaic drudgery which is very apt to pall upon the normal youthful aspirant's enthusiasm. To offset this likely depressing state of mind and to make concentrated effort in the music department a stimulating pleasure, Mrs. Harcum several years ago organized the Studio Club. The results have been amazingly satisfying. Any musical student is eligible, her admission depending solely on her own progress, which in turn is decided upon by the club itself, assisted by Mrs. Harcum.

An especially noteworthy feature is the opportunity to develop in the girls a fair critical sense towards a performer. At each meeting one of the members plays. The interpretation is criticized from every angle. Then with strict observance to all that has been suggested the number is repeated and special note taken of the improved rendition. An additional zest to their interest is furnished by the playing of Mrs. Harcum herself. One of the favorites often called for by the Studio Club is Liszt's second Hungarian rhapsody. Her interpretation of this rhapsody is vivid and reveals with convincing charm her abounding resources of technic and her dramatic sensitiveness. In this, the intricate technical demands are executed not only skillfully but also with an artistic conception of the whole composition, lyrical as a poem. With breath-taking ease Mrs. Harcum sweeps her hearers from the repressed, almost melancholy mood of the introduction into the reckless abandon of the gypsy rhythm. The deep rich colorful tones of the big bravado passages portrayed with absolute surety and amazing virility change suddenly into the brilliancy of the intricate filigree of passage work which Mrs. Harcum plays with skill and exquisite delicacy.

Unquestionably it is a coveted membership conveying rare advantages and inspiring experiences. There is a box at the Philadelphia Orchestra to be filled on Saturday evenings by the Studio Club. Also on Sunday afternoons the Studio Club acts as hostess to the musical teas given at the school. Then again, due to the widespread recognition which Mrs. Harcum enjoys as a musician, she brings the club into direct contact with famous artists of the day. Frequently visiting artists in Philadelphia have accepted the hospitality of the club either for tea in town or for dinner at the school with the additional thrill to the girls of not only playing for them but also of playing with them in their ensemble work. At various times a quintet from the Philadelphia Orchestra has played the orchestral parts for the concertos given by the more advanced members of the Studio Club.

On these occasions the formidable barrier between artist and pupil is swept away. To the ambitious student, success becomes a tangible possibility, and instead of the despairing doubt that may assail the young hopeful as she listens to the artists from her seat in the orchestra pit, enthusiasm and inspiration derived from her personal contact with him cause her to exclaim—"And so can I!"

The whole plan is a most ingenious idea and Mrs. Harcum deserves much praise for its effective manipulation.

#### Juilliard Examinations September 26-30

Five hundred and fifty applicants will take examinations to enter the Juilliard School of Music this fall. The list of applicants has just been closed and the examinations will be held September 26-30, with preliminary examinations on September 24. On October 6, all applicants will be notified as to whether or not they have been accepted. The school will open its fall term on October 3.

### Proschowski's Impressions of His Master Classes

Frantz Proschowski returned recently from holding his summer master classes in Los Angeles, Minneapolis and Chicago. He looked splendidly, being all tanned from outdoor life during moments of relaxation, and was very enthusiastic over the results of his work.

When asked by a MUSICAL COURIER representative about his classes, the well known vocal authority said:

"Summing up my impressions of the vocal concepts in the far west, I may state that the same conditions are prevailing West as East—confusion and complications reign over simplicity. The teachers of modern methods begin to realize the errors of their former teaching, and have changed many of their former statements through new phraseologies and compromise explanations, usually adding new confusion to the already sadly existing conditions. Explanations are necessary but demonstrations or proofs are still more important.

"In Los Angeles I had a teacher come to me with an unbelievably simple question regarding vowels. He told me that he had asked that question for three summer seasons of two different teachers, both answering the same question similarly, but both demonstrating differently. When he asked me this question I did not answer him but simply demonstrated for him by singing very simply the pure vowels. That immediately convinced him more than all explanations. When he returned for succeeding lessons he happily told me that he now had a foundation upon which he could construct and build and develop his individuality simply because explanation and demonstration were so indisputably co-ordinating that error could not enter. I had many interesting cases similar.

"I can safely state that the majority of singers or teachers seeking help are those who have not had their sense of hearing developed in the right direction. The majority make the mistake that tone and breath are two different things—breath must be physically trained as a separate issue and tone must be placed somewhere. The development of hearing is



FRANTZ PROSCHOWSKI,

New York vocal teacher. (1) At his brother's ranch at Simi Valley, Cal. (2) Left to right: Thurlow Lieurance, the composer; Mr. Proschowski, an old Indian singer, Roy Wall, also a singer, and a young Indian musician, at the Indian Reservation in Wisconsin.

tone thinking. Those who think or hear tone perfectly will have more perfect breath control than all the breathing methods in the world can produce. When we think tone, we automatically breathe, and so mathematically correct that all human calculations and muscular training will fall short of anything but producing self-consciousness.

"At my lecture classes where I demonstrate my principles of teaching I have numerous times within a few minutes overcome difficulties of years' standing simply by bringing the vocal concept in tune and coordination with nature's laws of singing, and the usual result is that the singers can hardly realize how far they have gone astray from nature's laws of singing, and how simple it is, once understood.

"Artificiality is a result of the abundance of guess work going on in the art of singing. I feel that I am in a position

(Continued on page 23)

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MARION



### Adelaide Gescheidt Begins Season

Adelaide Gescheidt reopened her vocal studios on September 5, with a very active schedule.

Miss Gescheidt is revolutionary in her ideas of voice culture. She does not believe in methods of breathing, or in the placing of the voice. Hers is a unique system based scientifically and entirely on natural laws, the existence and operation of which she has discovered and formulated into a concise, logical course for voice development. Her plan is very simple. She emphasizes with every pupil what she considers the five most important steps in the building of a vocal career, namely, Aspiration, Command of the vocal instrument, Balanced voice quality, True musical feeling, and Mastery of the art of singing.

The desire to sing signifies that there is the urge from within to express one's self in song. The ability to carry out this desire requires concentrated application in the gaining of correct vocal knowledge.

To build a sure foundation for the normal singing act, she says, should be the first step considered. This may be accomplished only through the Scientific Training of the Vocal Instrument, so that the voice with its full natural quality will respond simultaneously, as intended by nature, to the artistic desires of the singer. To broaden the scope of one's understanding of the Art of Singing also requires a knowledge of music and of the languages. To develop interpretative comprehension is the final touch to the artistic whole—the singing artist.

Each season Adelaide Gescheidt's artists are in greater demand to fill leading operatic roles, symphony, festival, oratorio, recital and concert engagements from coast to coast. Many outstanding artists under Miss Gescheidt's guidance and instruction are already active in their season's engagements. Fred Patton, now of the Metropolitan Opera Company, is making his fourth tour to the coast in eight months. Irene Williams and Judson House are re-engaged by the Philadelphia Civic Opera Company this season.

The following are some of Adelaide Gescheidt's singers who are now holding solo positions in prominent churches in New York City and the vicinity: (New York City) Charles Stratton, tenor, Brick Church, Fifth Avenue, re-engaged; Mary Craig, soprano, West End Collegiate Church, re-engaged; Denton Bastow, tenor, Madison Avenue Methodist Church, re-engaged; Foster Miller, baritone, Church of the Intercession, re-engaged; Isabel Duff Wood, contralto, Central Baptist Church, re-engaged; (Brooklyn) Frederic Baer, baritone, First Presbyterian Church, re-engaged; Ethel Schoomaker, soprano, Reformed Church on the Heights, re-engaged; Mary Aitken, soprano, Lenox Road Baptist Church, re-engaged; George Dorrance, tenor, Marcy Avenue Baptist Church; (Westchester County) Emma

Pietsch, soprano, First Baptist Church, Tarrytown, re-engaged; Imogen Van Tassell, soprano, Asbury M. E. Church, Tarrytown, re-engaged; Marjorie Ashmead, soprano, First Presbyterian Church, White Plains; Warren Lee Terry, tenor, Bronxville Dutch Reformed Church, Bronxville; (New Jersey) Judson House, tenor, West Side Presbyterian Church, Ridgewood, re-engaged; Anna Graham Harris, contralto, Calvary Baptist Church, Hackensack, re-engaged; Anne Cornwell Starke, soprano, First Presbyterian Church, New Brunswick, re-engaged; Gertrude Berggren, contralto, Second Presbyterian Church, Paterson, re-engaged; Marion Ross, soprano, Second Presbyterian Church, Paterson; Mary Hoppele, contralto, First Presbyterian Church, Englewood, re-engaged; (Synagogues) Charles Stratton, tenor, Temple Beth-El, New York City; Lucile Banner, soprano, Free Synagogue, Carnegie Hall, New York City, re-engaged; Warren Lee Terry, tenor, Temple Rodeph Sholom, New York City, re-engaged; Mary Hoppele, contralto, Temple Ahab Sholem, Newark, N. J., re-engaged.

### Antonio Vidal Opens Studio in New York

Antonio Vidal, opera singer and teacher of singing was on his way to Spain after a sojourn in San Juan, P. R., when he decided to make a stop-over in New York. After remaining some time in the metropolis, he has acquiesced to the many requests of his friends and admirers to open a studio here. Mr. Vidal has been active in the operatic field for more than thirty years, and among the many inter-



ANTONIO VIDAL

esting happenings in his long and successful career he remembers when Lucrezia Bori's mother asked him his opinion as to vocal possibilities of her then very young daughter. He also recalls the fact that he heard Jose Mardones, basso of the Metropolitan Opera Company, in a private audition before he had started to sing in opera.

Mr. Vidal himself has sung at the Royal Theater of Madrid for twenty-two consecutive seasons, which is an achievement in itself, and he probably would be singing there now too were it not for the fact that it is closed temporarily for alterations. Mr. Vidal's successes have not been confined to Madrid, however, for he has also sung with success at Covent Garden, London; at the San Carlo, Naples, and in several other cities in Italy; at the Opera Comique, Paris; Teatro Colon, Buenos Aires, and at the San Carlos of Lisbon, where he became artistic director. He also has sung at the Grand Lyceum of Barcelona and at the best theaters in Spain, where he is held in great esteem and admiration.

Mr. Vidal has appeared on the stage in principal roles with many prominent artists, including Bori, Galli-Curci, Barrientos, Tetrazzini, Paretto, Gayarre, Stagno, Tamagno, Massini, Bonci, Valero, Marconi, De Lucia, Vinas, Biel, Aramburu, Paoli, Anselmi, Zenatello, Constantino, De Luca, Ruffo and Stracciari. He also has sung before the King and Queen of Spain.

In addition to his operatic work, Mr. Vidal has been professor of the Royal Conservatory of Music of Spain, and has been associated with the Spanish Actors Guild and the Association of Sons of Madrid. He also has delivered lectures before laryngologists regarding the function and phases of the voice.

Mr. Vidal is said to have the distinction of being the only pupil of Uetam, basso, who sang eight consecutive seasons at the Royal Opera House in Petrograd at the Czar's request and who also was heard in the opera houses of Italy, Germany, England, France, etc. Mr. Vidal states that it was from Uetam that he learned to conserve his voice despite the fact that he has been appearing in public for so many years. He also secured from Uetam many hints on the development of the natural beauty of the voice, to correct faulty and defective teaching, strained voices and impure emission, the correct placing of the voice, in addition to technic, interpretation and intricacies of real Bel Canto.

Because of his splendid reputation, Mr. Vidal has been appointed American representative of the San Carlos Theater of Lisbon, Grand Lyceum of Barcelona and the Royal Theater of Madrid, with authority to promote and recommend American singers to the directors of those theaters.

### Louise Hunter Here

Following a summer of rest, Louise Hunter, soprano, formerly of the Metropolitan Opera Company, is in New York rehearsing for the opening of The Golden Dawn, in which Arthur Hammerstein will star her.

### Niles in New Dance

Doris Niles, at her dance performance in Carnegie Hall on October 25, will introduce a new suite based on the life of Joan of Arc and arranged to music by Brahms and Humperdinck.

### Conrad Forsberg Arrives

Conrad Forsberg, pianist, arrived on the S. S. Gripsholm recently from a three months' trip to Sweden and Germany and has re-opened his New York studio.

### Samuel Margolies Facing Busy Season

Samuel Margolies again is teaching in his Metropolitan Opera House studios.



## Yelly D'Aranyi, Violinist

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Queenia Mario, Soprano of the Metropolitan Opera Co.  
Oscar Nicastro, South American 'cellist  
Rosa Raisa, the Great Dramatic Soprano of the Chicago Opera Co.  
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Giacome Rimini, Italian Baritone of Chicago Opera Co.  
Mabel Ritch, American Contralto  
Moriz Rosenthal, King of the Keyboard  
Titta Ruffo, Baritone of the Metropolitan Opera Co.  
Alberto Salvi, World's Greatest Harpist  
Francesa Sebel, American Lyric-Dramatic Soprano  
Jesse Slatie, Soprano  
Erich Sorantin, Violinist  
Irma Swift, Coloratura Soprano  
Donald Thayer, American Baritone  
Anne Tyson, Contralto  
John Charles Thomas, America's Own Baritone  
Mischa Weisbord, A New Violin Sensation  
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and  
The Baltimore Friday Morning Musicales

## I SEE THAT

Myra Reed tells of an unusual piano concerto composed by the late Ralph Lyford, composer-conductor.  
The Y. M. H. A. Music School announces the opening of its seventh season.  
The visit of Salmond to England has made the British appreciate his art as never before.  
The Apocalypse will be given by the American Concert Management.  
Rata Present believes that the ideal service in art is the combination of playing and teaching.  
Madeleine Keltie is returning to New York with the view of studying with Pilar-Morin.  
Elsie Reimer Kelly has returned and resumed teaching.  
L. Leslie Loth is busy teaching piano, harmony, composition, at his New York studios.  
May Stone's pupils fulfilled many interesting engagements during the 1926-27 season.  
Enrica Clay Dillon has reopened her studios.

Season 1927-28 Begins

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L. LILLY, Secretary

Eleanore Elderkin, pupil of Dr. Daniel Sullivan, has been engaged for the Chicago Opera.  
The first fall meeting of the N. A. O. took place at Town Hall Club.

John Warren Erb closed a successful season at N. Y. U. Alfredo San Malo will give Europeans an opportunity to hear the famous Lipinski Stradivarius.

The William Knabe Company has announced a series of free music classes for school children and an evening class for adults.

Henry Weber gave some interesting details of his flights in Europe.

What is claimed as Clarence Adler's most successful mid-summer series of musicales has closed.

The Rosé Quartet of Vienna will take part in the next festival of chamber music to be held in the Library of Congress.

Fannie Bloomfield Zeisler left an estate of \$300,000. The Munich Opera Festival, which was a triumph, drew overflowing crowds.

Eugen d'Albert's latest opera is written for a jazz orchestra. Sacha Guitry's Mozart is scheduled for Germany.

Albert Coates is scheduled to conduct the operas in which Chaliapin will appear at Albert Hall.

Visuola courses are being planned for many of the Normal Training Centers throughout the United States.

Yelley d'Aranyi will give her first New York recital at Town Hall in November.

The new season of the Friends of Music begins the last of October.

Jeritza is to sing Korngold's Violante in New York.

Paderewski's hand is reported injured and his concerts postponed as a result.

John McCormack will give only one New York concert this season.

Fritz Reiner is to conduct a radio orchestral program on September 28.

The Hollywood Bowl season was a financial success. Sixteen organists returned from Europe, having studied with Dupre.

Chicago Opera engages John Sample.

### FOREIGN NEWS IN BRIEF

(Continued from page 7)

built at the edge of a wood which forms a continuation of the stage, thus offering unique possibilities for producing the opera. First class singers, a fine orchestra and conductor and splendid stage management combined to give a unique performance. S. J.

#### CASELLA'S VACATION OVER

ROME—Alfredo Casella, after a well-deserved rest in Capri, has returned to his home and activities in Rome for a short time before starting his concerts in Vienna which begin in September. D. P.

#### SEBASTIANI CONDUCTS SUMMER OPERA

ROME—The important though short summer opera seasons of Spoleto, Viterbo and Rieti, which take place in August and September, are being conducted successfully by Ernesto Sebastiani with the assistance of first class artists. D. P.

### Only One New York McCormack Concert This Fall

John McCormack, who has been spending the summer at his estate in Ireland, expects to return to America on October 1. His season will start in Boston on October 9. His present plans call for only one New York Concert this fall, which is scheduled for Sunday evening, October 16, at Carnegie Hall.

### Chicago Opera Engages John Sample

With the announcement of the engagement of John Sample as a guest artist for the approaching lyric season, another important addition has been made to the contingent of native born artists within the personnel of the Chicago Civic Opera Company, and the latter achieves the unique position of being the only opera company with two tenors capable of singing the title role of Otello.



JOHN SAMPLE AS SISERA

Sample acquired his routine and technic in Italy. At La Scala in Milan he created the leading tenor role in Pizzetti's *Deborah and Jaele* at the request of the composer and under the baton of Arturo Toscanini. He also was significantly honored by Maestro Perosi through being assigned the tenor role in *La Risurrezione di Cristo* in the Augusteo Series in Rome. More recently Mr. Sample has been singing at the Berlin Opera, and through the Rhine Provinces, in *Aida*, *Il Trovatore*, *Otello* and the Wagnerian repertory.

Sample has passed most of his life in the South, having removed to Chicago from Louisville, where he conducted a music conservatory which has been transferred to this city. His fine tenor voice is backed by a towering physique—Sample is a six-footer. He and his wife, Fanny Cole Sample, a charming soprano, are well known through concert activities, which frequently have been in joint recital, and they enjoy a wide social acquaintance.

The operas in which Mr. Sample will appear have not as yet been announced.

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HARP OF THE WOODLAND  
WAYFARER'S NIGHT SONG  
Landon Ronald.....SOUTHERN SONG  
SHEEPFOLD SONG  
VOICES ALL ARE STILL  
Daniel Wood.....I HEARD YOU GO BY  
A. R. Hodgson.....DAFFODIL GOLD  
Stanley Dickson.....THANKS BE TO GOD  
Orlando Morgan.....CLORINDA

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## MUSIC ON THE AIR

## RADIO IN JAPAN

The various ways that radio is looked upon in foreign countries is essentially instructive. The reports which Major Frost brought back from the continent were discussed in the previous issue, and now the news comes as to how this scientific factor is considered in Japan. The country is taking official cognizance of radio broadcasting as well as commercial wireless communications. The Department of Communications controls both phases. There are several large and many small radio telegraph stations and four broadcasting stations in service. An association composed of three broadcasting organizations operates under the supervision of the government in the Tokio, Osaka and Nagoia districts. Listeners pay fees of one yen a month to the government, the subscribers numbering about 300,000.

These broadcasting associations are non-profit-making associations whose members consist of those interested in the development of radio. They furnish programs, averaging about eight hours a day, of a comparatively serious nature. Only one third may be classified as amusement; news and educational features constitute a very important part of the programs; language instruction in English, French and German is also offered to subscribers. It is estimated that eighty percent of the receiving sets are of the crystal type. Japan offers a poor field for broadcasting over long distance, owing to topographical and meteorological features.

Those desiring to install radio sets for receiving programs must present applications to the chief of the communications bureau describing the object of the installation, the place where the apparatus is to be installed, its specifications and the name of the broadcasting station from which programs are to be received. It is specifically stated that sets shall be of the type approved by the electrical laboratory, that wave lengths over 600 meters cannot be received, that no electrical oscillation will be caused in the antenna and that sets shall be sealed by a government inspector, so that no changes can be made without breaking the seals.

## ON TURNING THE DIAL

MONDAY, SEPTEMBER 12—Something in the way of a novelty was the Ampico hour introduced by WJZ. The radio is one of those factors in the field of amusement which needs every possible string pulled in the way of stimulation for originality. One sees a decided lack of imaginative qualities in the constantly recurring programs—and this is said in regard to all stations. However, this was a diversification of good music, well balanced with catchy numbers, and varied with duet combinations, saxophone solos and Frank Munn's tenor numbers. Among the notable hits was the two-piano work of Messrs. Fairchild and Rainger, who are enlivening the Ziegfeld Follies. Roxy entertained with the Russian Cathedral Choir, which, after hearing it a few times, obviously needs the background of color and scenery to continue its effectiveness. This is perhaps not due to the choir itself but to the type of music it must necessarily indulge in; the bright spot of the entertainment was Roxy's voice mingling with the choristers. The A & P Gypsies have returned with renewed vigor, following, however, the same type of program which they ran all last season—light operatic and semi classical music. There is one touch of charm to their programs which has not been noticed among other program makers—or perhaps it is a respect for plagiarism; the strains of Herbert's Little Gypsy Sweetheart are played softly while the announcer is at the microphone. As a background it serves well. Four Tschaikowsky numbers were featured by the Parnassus Trio; Katherine Bacon, pianist of repute, entertained the select of radio audiences—as it is only the select that can fully appreciate the fine art of the performer—with Schumann selections. A tone of sonority and a sincere scholarship characterized her work.

TUESDAY, SEPTEMBER 13—The best testimony of success in almost every phase of life is the repeat act. This is the criterion by which the music world bases most of its triumphs, and from this premise must be judged the successful qualities of the Edison Hour, a regular feature of station WRNY. The palette series was obviously so unanimously acclaimed that several of those instructive evenings are being given again. Philip Kirchner, exponent of the oboe, and Benjamin Kohon, master of the bassoon, had something favorable to say for their respective instruments, and the Ensemble afforded us an opportunity to say much in favor of their interpretation of the Largo from the New World Symphony. Over WOR a concert was given by miscellaneous artists who seemed to have a general leaning toward the music of La Forge. We admire the taste. Marion Kener, soprano of lyric quality, was featured both over WGBS and WOR in the course of one day; at least the artist believes in making a day of it and we don't blame her, and hearing her from WOR we judged her quite capable.

WEDNESDAY, SEPTEMBER 14—A contralto who has often delighted us but whom we have not previously mentioned at length, for the reason that we wanted to get a better perspective of her work, is Erna Korn, who sings over WNYC. Whenever she performs it is beautiful work, but we are now convinced that the lady needs more variety in her programs. However, the artist possesses a legato which enables her to sing difficult sostenuto passages such as are found in the Agnus Dei which she included on this particular program. Another deep, rich voice which is one of those things one can't get away from, is the singing of Paul Robeson, who was featured on the Maxwell Hour. Someone once made the suggestion that it would be interesting to

hear Mr. Robeson in songs that are not so racial as the spiritual; our idea of it is that it would be divesting the peacock of its tail. There are other singers who can do other types of songs, but let Mr. Robeson do the spirituals always, for there is no one who does them as he does. This night he was superb. Under the supervision of Augustus Barrat, composer and conductor, artists of irreproachable repute from the broadcasting viewpoint (which, as someone commented, is enough distinction in itself) were heard over WEAF. The ensemble was picked from the studio of A. Russ Patterson and the first impression was very favorable, but one wonders just why the remarks of Mr. Barrat were as far fetched as he obviously seemed to make them. Rollo Maitland, Philadelphia organist, presided at the Welte Mignon console; and we wish to remark at this time that we have observed the high standard of the artists who have been participating in these Welte Mignon concerts. The names listed so far have been those of organists of fame, and as one takes note of this it is indeed

a credit as after all the organ is not the most widely studied musical instrument.

THURSDAY, SEPTEMBER 15—Three artists of considerable magnitude are Constance Wardle, dramatic soprano, Gerald Felix Warburg, cellist, and Dimitri Tiomkin, pianist. This talent collaborated in a program over WOR which, though it had no earmarks of showmanship, stood on its merit of good musicianship. The same can be said of Horace Taylor, who later used some of his clever recitations, and Marion Rand, singer, who with Harold Faber had something of decided interest to give. We do not know whether the period of American music over WGBS is a permanent attraction, but this being its second scheduling with Louise Lancaster as the soloist, one naturally wonders. Under any circumstances the advancement of American music is a cause which interests us and we are for it every time.

FRIDAY, SEPTEMBER 16—The hour of Yesterthots again

(Continued on page 28)

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# MUSIC <sup>AND</sup> THE MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

### EARLY EUROPEAN SHOWINGS OF KING OF KINGS

William M. Vogel, general manager of Producers International Corporation, foreign distributors of Cecil B. De Mille pictures, has returned from Europe after arranging for the showing of The King of Kings abroad.



**JULIA FAYE**, who is appearing in *The King of Kings*, which entered upon its sixth month on September 18. (Rayhuff-Richter Photo)

The European premiere of the De Mille Biblical drama was held in Salzburg, Austria, in August, and is said to have been favorably received by the drama and music lovers who were attending the Salzburg Festival.

The King of Kings will open shortly in the Taunus Palast in Berlin at the Lucerna Theater in Prague, one of the leading theaters in that city. The first presentation in Hungary is scheduled for some time next month at the Royal Apollo Theater in Budapest. No definite date or theater in Paris has been decided upon as yet.

Further pre-release showings are now being arranged for London, Stockholm, Brussels, Vienna, Rome, Zurich, Geneva, Madrid, Barcelona and other European cities.

### ROXY

It is not surprising that the Fox Picture, 7th Heaven, featuring Janet Gaynor and Charles Farrell, has been held over at the Roxy for this week. It has been drawing capacity audiences daily and it is said that the attendance has been second only to the smashing records set by What Price Glory. Roxy's prologue again accompanies the film, the musical setting for which has been supplied by Erno Rapee. Diane, as sung by Beatrice Belkin and James Molton, creates a splendid impression.

### THE MIKADO

The new Winthrop Ames revival of The Mikado, or The Town of Titipu, opened at the Royale Theater last Saturday before an enthusiastic audience of Gilbert and Sullivan fol-

lowers who voted the performance even better than Iolanthe and The Pirates of Penzance, which is praise indeed, for both of these Ames productions caused tried and true Savoyards to use up many of their stock of superlatives.

The production is a beautiful one, lavishly staged, and the singing of Sullivan's score is the outstanding feature. It is doubtful if any of the Gilbert and Sullivan revivals for many years in any country have been sung as well as the present Mikado; nor have orchestral accompaniments been as good, or the chorus work as well handled.

There is no outstanding individual performance but a creditable and capable handling of their roles by each of the members of the repertory company, for that is practically what the Winthrop Ames Gilbert and Sullivan Opera Company is, and with few exceptions all of the cast are recruited from the casts which presented Iolanthe and the Pirates. One newcomer is Fred Wright, who as Ko-Ko gave a very good performance. The Nanki-Poo of William Williams was enjoyable; he sang well and without effort. Lois Bennett as Yum-Yum, the Mikado of John Barclay, the Pooh-Bah of William Gordon and the Pitti-Sing of S. Suissabell Sterling were all expertly handled and interwoven to make a delightful evening's entertainment.

Due credit must also be given to Mr. Ames' assistants, Sepp Morscher, conductor; Raymond Sovey, who arranged the settings and costumes, and to Michio Ito for his arrangement of the dances. The Mikado should occupy the Royale for many, many months to come.

### COLONY NOTES

Hugo Riesenfeld announces that the Colony Theater will have weekly changes of program each Saturday but that the success of The Cat and the Canary and his opening program impels him to continue it for two weeks through next Friday.

Beginning at noon on Saturday, September 24, Reginald Denny in Out All Night will be the feature attraction on the screen. George Gershwin's Rhapsody in Blue, played by the Colony Orchestra and danced by Felicia Sorel and the Colony Ensemble, will be one of the items on the stage menu.

### THE MARK STRAND

With the college football season now about to begin, the Strand's presentation of The Drop Kick, starring Richard Barthelmess, comes at an appropriate time. Although interesting indeed, the picture lacks much of the real football spirit such a picture might have possessed. The audiences seem to enjoy it thoroughly.

For the opening overture excerpts from Mascagni's Cavalleria Rusticana are given, and the huge crowd present on Saturday actually gave conductor Reiser and his men an ovation. Joseph Plunkett's Frolic is clever indeed, offering Pauline Miller, soprano, in a Berlin valse; the Ballet Corps; Pauline Alpert, in piano numbers, assisted by Rosa Marino, dancer; "The Eight Cocktails," very clever dancers, loaned by Dillingham; Jack North, singer and banjoist, the best thing on the bill, and Howard Marsh with the Male Ensemble. The always interesting Topical Review, Odds and Ends, and organ number complete the program.

### THE PARAMOUNT

The cleaners, whose job it is to make the Paramount spick and span between shows will not have much time to do their work this week. Paul Whiteman and his incomparable companions of superb melody are packing the Paramount from morn 'til night. The genial leader is such a powerful magnet at the box office that Paramount officials are undoubtedly sorry they didn't build a larger theater. There has not been an empty seat at the Paramount since Paul took charge of the week's festivities. There are more people standing outside waiting to get in than there are inside—which is saying a great deal.

Whiteman and his harmony makers are playing their usual tempting interpretations to a foot-tapping audience. Gershwin's Rhapsody in Blue brings a storm of applause as do the several specialty numbers. A great organizer is this Whiteman and his band a remarkable organization.

The feature picture, One Woman to Another, starring Florence Vidor, is an amusing story built around the play of that name by Frances Nordstrom. Jesse Crawford at the organ gives his popular rendition of the latest song hits. Only Crawford could induce the Paramount organ to play as it does.

### DO YOU KNOW THAT—

The Magic Flame, with Ronald Colman and Vilma Banky, opened last week at the Rialto. The Big Parade has started what should be a couple of weeks' run at the Capitol. Seventh Heaven is held over at the Roxy, Richard Barthelmess in The Drop Kick is at the Strand, and the Paramount presents One Woman to Another with Florence Vidor. Underworld is retained at the Rivoli.

The Student Prince came to the Astor last night and other films that hold their own are The Garden of Allah, Wings, The Cat and the Canary, and The King of Kings.

The Capitol is to have a new presentation policy, the first names to be announced being Pat Rooney, Marion Bent and Pat Rooney 3rd.

The score which is accompanying The Big Parade at the Capitol is the work of Major Bowes, Dr. Billy Axt and David Mendoza, the latter wielding the baton.

Henry MacMann, who has been publicity director for the King of Kings, has just been appointed publicity director for the Pathe-DeMille studios in California.

Paul Whiteman and his Pals are greeted with enthusiasm

### AMUSEMENTS

## MARK STRAND BROADWAY AT 47th STREET

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2ND WEEK

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Wings has the record of a reservation sale of \$31,700.

Al Jolson in the long heralded Jazz Singer is scheduled for October 6 at the Warner Theater.

Roxy went to Washington for the opening of the new Fox Theater in the National Press Club on September 19.

Joseph Littau has been added to the staff of conductors at the Roxy.

My Maryland, the latest Shubert version of Barbara Fritschie, is destined to be with us some time. The road companies are also doing remarkably well.

The Anderson-Milton Players will give their first performance at Proctor's Lyceum, Newark, on October 29, the play being Owen Davis' Icebound.



SUMMER SCHOOL FACULTY AT NOTRE DAME UNIVERSITY

Left to right: Ralph J. Ambrose, Richard Seidel, Mrs. John Michael, Father Stephen, Carl Busch, Wilhelm Middleschulte, Dr. John J. Becker (Dean), Charles Tarreant and Charles Mather.



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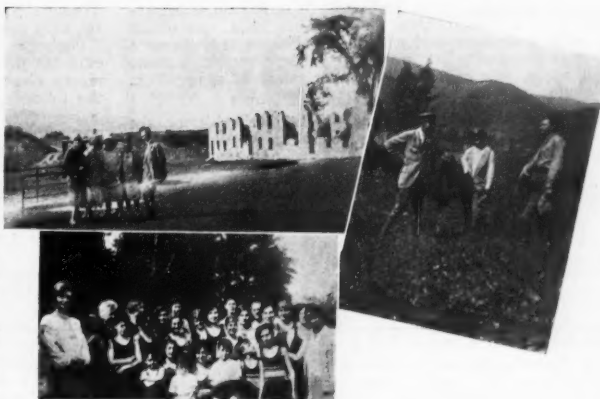
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# MASTER INSTITUTE HOLDS SUMMER SCHOOL AT MORIAH, N. Y.

(1) Moments of recreation were as intensively enjoyed as were the classes held at the Summer School of the Master Institute of United Arts, New York, which were held in Moriah, N. Y. Beach parties were among the favorite means of recreation and the students found that the enticing shores of Lake Champlain furnished a beautiful background for their recreation. (2) Revolutionary memories abound near Moriah, and against the picturesque setting of Fort Ticonderoga are seen a group of the directors and friends of the institution: (Left to right, standing), Frances R. Grant, executive director; Sophie Schafran, member of the Board of Directors; Mrs. Louis L. Horch and Mrs. Maurice Lichtmann, also members of the Board of Directors, and George Grebenstchikoff, a Siberian author. (3) The perilous trails of Mongolia do not often tempt the musicians of the west, but Maurice Lichtmann, vice-president of the Institute, and Mrs. Lichtmann, last February set out for this land of Chenghis-Khan to meet Professor Nicholas Roerich, the eminent artist and founder of the Master Institute, who has been on the Roerich Expedition in Asia since 1923. Mr. and Mrs. Lichtmann are shown in the snapshot with George Roerich (left), Orientalist and son of Professor Roerich. After experiencing all the hardships of the trail which took them by auto or aeroplane, as weather conditions permitted, Mr. and Mrs. Lichtmann have returned to America with a wealth of experiences and have begun their extensive classes at the Institute in New York.



## BOSTON

### MCCORMACK TO OPEN SUNDAY CONCERT SERIES IN BOSTON

Boston.—John McCormack will open the season of Sunday afternoon concerts by famous artists in Symphony Hall, on October 9. Dusolina Giannini will appear on the following Sunday, and on October 23 Geraldine Farrar will give a return recital after a long absence. Other sopranos to appear are Amelita Galli-Curci, Marion Talley and Maria Jeritza. Ernestine Schumann-Heink will make her farewell to Boston. Other men singers will be Reinald Werrenrath, Tito Schipa, and Feodor Chaliapin.

Violinists so far announced are Jascha Heifetz and Fritz Kreisler. Pianists to appear are Josef Hofmann, Ignace Paderewski, Sergei Rachmaninoff and Walter Gieseking. There will be a return appearance of The English Singers, the usual Pension Fund concerts by the Boston Symphony Orchestra, under Koussevitzky, and the concerts of the Handel and Haydn Society.

#### N. E. CONSERVATORY NOTES

A chapter of the honorary fraternity Pi Kappa Lambda will be established at the New England Conservatory of Music, Boston, at the beginning of the school year 1927-28, which opens September 22. This is a high scholarship fraternity which occupies among music schools and music depart-

ments of universities and colleges the same position that is held by Phi Beta Kappa in the classical colleges.

Pi Kappa Lambda was organized in 1913 at the University of Illinois. Its prime object is to encourage among young musicians "eminent achievements in performance and original compositions." The Conservatory's chapter will be Iota. The membership will be chosen from the upper fourth in rank of each graduating class, in accordance with a system of honors which the Conservatory has recently adopted. In addition to those members of the class of 1927 who will be eligible to membership, it is purposed to extend an invitation to several distinguished graduates. The charter members are the faculty council, composed of George W. Chadwick, director; Wallace Goodrich, dean of the faculty; Arthur Foote, Frederick S. Converse, Stuart Mason and Francis M. Findlay.

Encouragement of original composition, which is one of the objects of the foundation of Pi Kappa Lambda, is also furthered at the New England Conservatory through the Endicott prizes in composition which again will be offered in competition to students registered continuously at the Conservatory during 1927-28. These prizes include: \$200 for the best overture or other serious work for orchestra; \$200 for the best choral work with pianoforte or organ accompaniment; \$150 for the best suite for small orchestra; \$100 for the best unaccompanied chorus; \$100 for the best movement for string quartet; \$50 for the best set of five songs; \$50 for the best group of short pianoforte pieces. Manuscripts in this competition must be submitted between March 15 and April 2, 1928. J. C.

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## OBITUARY

### DR. HERMANN ABERT

Dr. Hermann Abert, professor of the history of music at the Berlin University, died unexpectedly at the early age of fifty-six. He was one of the leading musical scientists of Germany and, through his teaching at the University, his historical research and the number of important books he brought out, he had become an authority hardly equalled today.

His most voluminous and weighty publication is the monumental Mozart biography in two huge volumes. This takes Otto Jahn's famous Mozart biography as a basis, retains what little is up to the strict demands founded on the historical research of seventy-five years and adds the important results of profound independent studies, giving the most comprehensive view of music existing between 1750 and 1800, with reference to Mozart as central point. This indispensable, brilliantly written book had as its precursor a biography of Jommelli, one of the leading opera composers of Italy in the generation immediately preceding Mozart.

Prof. Abert was also an authority on antique and mediaeval music, and his books on the ethics of Greek music, on the mediaeval aesthetic ideas are most valuable contributions to historical literature. Nothing definite has so far become known about his successor at the University.

### ELFIE FAY

From Hollywood, Calif., comes the news that Elfie Fay, once a popular actress of the musical comedy stages of New York and Boston, is dead at her home there at the age of forty-six. The deceased was a daughter of Hugh Fay, of the old comedy combination of Barry and Fay. She made her first success with the old song, The Belle of Avenue A. Later she played leading roles with the Roger Brothers, and in productions of her own. In 1917 she married Eugene Elwood, whom she divorced three years later. In 1920 she became the wife of Samuel Armstrong Brenner, former vice president of the Export Steel Company of Pittsburgh. Mr. Brenner died a few months later.

### MRS. MATILDA FRANCES CHESHIRE

Mrs. Matilda Frances Cheshire, a graduate of the Royal Academy of Music in London, passed away on September 15 at her home in New York in her eighty-eighth year. Mrs. Cheshire was a pianist, and won recognition in this country through her appearances in association with her husband, John Cheshire, harpist. One of the four surviving daughters is Zoe Cheshire, also a harpist.

### BERTA MIELKE

Berta Mielke, for forty years private secretary of Mme. Marcella Sembrich, died on September 15 of heart disease, at the Sembrich home at Lake George, N. Y. Miss Mielke, who was seventy-two years old, was, as a young woman, a governess in the family of William E. Gladstone in England.

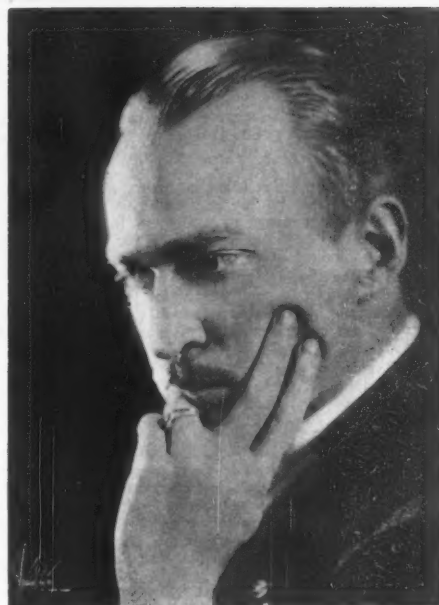


Photo by Strauss-Peyton

## George Perkins Raymond

Makes Two Successful  
Concert Appearances  
in California

### RAYMOND RECITAL IS MUSICAL TREAT

The program was well balanced and had a wealth of fine songs. . . . "Anakreon's Grab" was done so beautifully by the singer that he was obliged to repeat it. . . . Schumann songs were given a sympathetic interpretation by the singer. —Santa Barbara Daily News.

George Perkins Raymond appeared in song recital before a large audience in Lobero Theatre. . . . His interpretation was keen and exceedingly rhythmical. . . . His voice, level and serene, traced without effort the long lines of the seraphic melody. The Schumann group admirably suited the flexibility of Mr. Raymond's voice. . . . Gave a sensitive and deeply felt rendering of Wolf's "Anakreon"—repeated it generously in answer to the applause.—Santa Barbara Morning Press.

George Perkins Raymond won the admiration of the 3,000 music lovers with his polished interpretation of Weber's aria from "Freischuetz." His tenor voice was true in tone with a clear, musical, lyric quality. . . . His delightful interpretation of English songs and the pleasing melody of his voice won the hearts of all.—Redlands Sun.

George Perkins Raymond has a pleasing voice. . . . He is an intelligent singer.—Redlands Daily Facts.

Celcius Dougherty will be accompanist to Mr. Raymond during next season again.

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## CHICAGO

## BUCHHALTER SCHOOL OF PIANO CATALOG

CHICAGO.—One of the most artistic catalogues that has come to this office is the one just issued by the Buchhalter School of Piano, located in the Kimball Building. If one did not know the high ideals of Isadore L. Buchhalter, director of the school which bears his name, a perusal of the document just issued by his institution would come as a surprise; but to his army of followers his prospectus is further proof that nothing is too good for students at the Buchhalter School of Piano.

Tributes from musical authorities and endorsements by such renowned pianists as Ferruccio Busoni are to be found throughout the pamphlet, which will be kept at this office not only for reference but also as a souvenir of the season 1927-28.

## BARONESS VON TURK-ROHN IN DEMAND

On August 19, at the Municipal Pier, a recital was given by Baroness Olga Von Turk-Rohn, who again scored a big success with the multitudes as well as with the connoisseurs.

## SYMPHONY SEASON OPENS OCTOBER 14

The thirty-seventh season of the Chicago Symphony Orchestra, opening at Orchestra Hall, October 14, will embrace the thirty-seventh year of the Friday afternoon and Saturday evening symphony concerts, the third year of the Tuesday afternoon symphony concerts, the ninth year of the Children's concerts, and the fifteenth year of the popular concerts. In addition there will be the usual series at the University of Chicago and at Milwaukee and a limited number of single concerts in a few nearby cities. Frederick Stock continues as conductor, entering his twenty-third year in that capacity with the Chicago Symphony Orchestra.

The first program, October 14 and 15, will comprise the Wagner Rienzi Overture, Debussy's Iberia, the fifth Tschai-kowsky Symphony, and, as a special number to be played in memory of the late Fannie Bloomfield Zeisler, the funeral march from Beethoven's Eroica Symphony.

## RADIE BRITAIN RETURNS FROM TEXAS

Radie Britain has returned from Texas, where she has been conducting classes in piano and composition, to open

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a studio with the Girvin Institute. Miss Britain is accompanied by two pupils from Texas—Alice Held, specializing in voice and piano, and whom Miss Britain says shows a most pronounced talent, and Frank Little, a student of piano and organ, who shows most artistic talent in composition.

## CHICAGO MUSICAL COLLEGE NOTES

With the largest advance registration in its history, the Chicago Musical College opened its doors for the new season on September 12.

Much impetus has been given to the vocal department through the announcement of the engagements of three of Herbert Witherspoon's artist-pupils for grand opera in various parts of the world: Lucile Meusel, engaged by the Chicago Civic Opera Company for leading coloratura soprano roles; Esther Stoll, dramatic soprano, engaged by the opera in Cassel, Germany, Spohr's old opera house, and Mildred Seeba, winner of the Caruso Memorial in 1925, who has been in Italy for two years through winning this prize and has been singing at Rome, Perugia, and other Italian cities. This is certainly a remarkable record for this distinguished teacher, and a splendid achievement for the college. Miss Seeba studied with Mr. Witherspoon for seven years in New York; Miss Stoll and Miss Meusel have studied with their teacher both in New York and at the Chicago Musical College for many years.

Dail W. Cox, a pupil of Mr. Witherspoon, has been engaged as head of the music department at the Battle Creek College, Battle Creek, Mich., where he will also teach singing, conduct the chorus, etc. Harriet Jordan, soprano, pupil of Mr. Witherspoon, is a member of the Desert Song Company, now playing in Chicago. Miss Meusel has also been engaged for concerts in Duluth, Minn., Green Bay, Wis., Chicago, New York and other cities. I. K. Dunlop, a former pupil of Bert Lyon of the Ithaca Conservatory, representative of Mr. Witherspoon's methods, who studied with Mr. Witherspoon last summer, has been engaged for an eighteen weeks' chautauqua tour, commencing October 12. Gretchen Haller, pupil of Mr. Witherspoon for the past two years, and who also studied with Bert Lyon, will give a recital in the Playhouse, October 2; she is preparing her program with Mr. Witherspoon. Mrs. Doris Dudgeon, winner of the Chicago Musical College scholarship given by the Federation of Musical Clubs at Ames, Ia., last spring, has arrived in Chicago and will study with Mrs. Mabel Herdier.

Two new additions to the faculty are arousing much interest: Arch Bailey, teacher of singing, formerly of the Horner Institute of Kansas City, and Lester Alden, well known actor and producer, who will teach dramatic art, expression, acting, etc. Mr. Bailey has already made an enviable name for himself as a teacher and singer and has been followed to Chicago by several talented pupils. Mr. Bailey has studied with Jean DeReszke. Mr. Alden has been leading man with Mrs. Fiske, Margaret Wycherly, and other famous actresses, and has produced more than one hundred plays as manager and producer.

The dramatic department, Mr. Witherspoon's repertory class, the opera class, and the choir, will all be synchronized in various performances during the coming season, and this combination will be made a special feature in the college work. Both grand and light opera will be formed and various plays will also be given performance in the Central

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Orchestra rehearsals will commence next week and it is expected that the orchestra this season will number about ninety players. The Junior Orchestra will be assembled the following week.

The opera class under the direction of Isaac Van Grove, conductor of the Cincinnati Summer Opera which was such a success this year, will meet Tuesdays and Fridays throughout the season.

Ruth Johnson and Violet Bradley, former students of Edward Collins, have been engaged by Publix Theaters Corporation, and also by WGN, Chicago Tribune radio station, for stage and broadcasting work for the month of October. Allen Peacock, organ student of Demorest, has been engaged as the first organist at the Majestic Theater at Lake Geneva, Wis. Thelma Hunziker, organ student of Demorest, has been engaged as first organist at the La-Grange Theater, LaGrange, Ill. Mrs. Maude Hackett, organ student of Demorest, is organist at the leading motion picture theater in Sycamore, Ill.

## BERENICE VIOLE'S COMING RECITAL

After study abroad with Alfred Cortot and Arthur Schnabel, and several successful appearances in concert and recital, Berenice Viole has returned to her native land, locating in Chicago. The gifted pianist is to be heard in piano recital at Kimball Hall, October 20, under Bertha Ott.

## STUDENTS' MUSIC LEAGUE

The Students' Music League of Chicago is just entering upon its second season of operation. Realizing that the budget of many students does not allow for their attendance at as many concerts as they should like and should hear, the Students' Music League, sponsored by a number of our most prominent citizens, with the co-operation of all the leading impresarios of Chicago and the Chicago Civic Opera Company, was inaugurated late last season in the interest of the music and art students of Chicago. A large number of students availed themselves of the advantages of the League.

The League has again arranged with the managers and impresarios in the city to give reduced rates to various of their concerts, recitals and operas to all members of the League, thereby enabling members to hear many more concerts than they have heretofore been able to afford. In most cases the reductions will amount to as low as one-half the face value of the tickets. Membership is open to all students interested in music and the arts and applications may be made to Mrs. H. E. Stroup at 1303 Kimball Building, Chicago, or to the student's teacher.

## ARENDET AND KOBER PUPILS HEARD

A joint recital on September 13 brought forth Loretta Liedell, soprano, pupil of Else Harthan Arndt, and Patricia McPike, pianist, pupil of Georgia Kober. Each student proved a credit to her teacher in the various selections of the taxing program and earned the full approval of the listeners.

## AMERICAN CONSERVATORY NOTES

The regular Saturday afternoon recitals of the American Conservatory will begin on October 8 at Kimball Hall. Mae Doelling-Schmidt, pianist, a member of the Conservatory faculty, will give the program.

The fall term began September 8 with the largest enrollment in the history of the Conservatory, in spite of the unusually torrid weather. Practically all of the members of the faculty were present on the opening day and reported very satisfactory classes.

The newly organized school of opera will be under the direction of Edouardo Sacerdote. A most comprehensive opera training will be offered, including opera rehearsals, stage deportment, dramatic acting, make-up dancing, etc. Qualified students will be permitted to appear publicly in operas given under the auspices of the Conservatory. These performances will include operas and acts from operas.

Courses in class piano methods for public schools will be offered by Mr. and Mrs. Charles J. Haake at the Conservatory this season. Mr. and Mrs. Haake will also continue to teach advanced piano students.

Walton Pyre, who for many years has been considered one

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of the leading authorities in dramatic art and expression, will have charge of that department again this year. Mr. Pyre's students in this department will be presented in several dramatic productions this coming season.

The North Side Branch of the Conservatory is now located at 4836 Sheridan Road. Piano, vocal, violin, expression and children's piano work will be taught by experienced instructors.

JEANNETTE COX.

### Proschowski's Impressions of His Master Class

(Continued from page 16)

to judge this, since I constantly come in contact with new vocal concepts derived from many different sources. In Minneapolis a young woman teaching public school music told me that her teacher of school music told her a person could not hear or judge his or her own voice. I asked her why she did not ask her teacher for further explanations on the subject and she said her teacher was easily angered and became very sarcastic when confronted with questions. These sad conditions are only proof that too much authority is given to people absolutely ignorant of truth in singing. A teacher who cannot explain and demonstrate is minus the main qualification that goes to make a teacher.

"The basis of tone thinking or hearing has as its fundamental, pure vowels. Vowels are tone form, mathematically as correct and indisputable as squares, circles and triangles. The ear can be trained to observe tone as perfect as the artist's eye is trained to observe perfect form, perspective or drawing. Perfect vowels are the result of perfectly adjusted physical vocal organs; this judged and controlled through hearing, enables those who have their sense of hearing developed in co-ordination with nature's laws of singing, to eliminate all artificiality and interference and to devote their mental powers in presenting their singing in the most convincing and untiring way possible.

"Talent to sing plus a fine voice are the first fundamentals necessary for an artist, but if he is lacking in common sense in the understanding of nature's laws of singing, then the artist seeking to make his career can lose many years. Beware of flattering statements and promises so frequently given young singers. Only those who do not fear the unflattering truth will succeed. The enlargement of the singer's ego has stopped many a career from reaching the high peak of success, and has made many a well known artist tumble down the ladder once ascended on the strength of nature's gifts even more than knowledge and intellect. Many artists have too much ego and not enough logic. Logic in the undertaking of the art of singing is the main factor. Self control, that wonderful quality always so convincing to an audience, and amoying when lacking, is only gained through understanding and co-ordination of mind and physical organs. To learn to sing means to learn to listen. To learn to listen means to think before we sing. The mind being preoccupied with artificiality and unnatural complications would mean the same to a singer as to a person whose feet we tie and then ask him to run. Learn to make your physical organs obey your mind, and your imagination, the much wanted quality so often lacking in art, will soar above you and convince your listeners and place you amongst artists of authority.

"While in Los Angeles I had ample opportunity to speak before musical organizations, among them the Music Teachers' Association. This organization was very kind and appreciative of my lecture and vouched its support in my undertaking of bringing about an understanding of simplicity in the art of singing. My contact with several public school teachers also makes me feel that the far west is anxious to cast out the wrong concepts in the art of singing.

"My reception in Los Angeles was most gratifying and I had several pupils of former days renew their work with me, and I was happy to be able to commence the continuation of my work with Louise Gude, a former associate teacher from Berlin, whose pupils are singing very finely and are filling some of the very important engagements in churches, concerts and operas.

"My return to the coast is assured, and I look forward with great pleasure to continuing the work already begun."

### Jules Daiber Returns

Among the recent arrivals from Europe was Jules Daiber, American representative of the European Festivals Association (comprising the music and dramatic festivals at Bayreuth, Munich, Salzburg, Frankfurt, Heidelberg, Baden-Baden and Shakespeare at Stratford on Avon).

His activities at Steinway Hall during the next few months will be confined to the booking of the Roman Polifonic Society known as the Vatican Choir which consists of the combined choirs of St. Peter's, Santa Maria Maggiore and Sistine Chapel, and St. Giovanni in Laterano, numbering sixty voices, under the leadership of the celebrated composer, musician and conductor Mons. Raffaele Casimiro Casimiri. The youngest members are six years old and the oldest sixty.

The tour will embrace the important cities of the United States and Canada and about 120 concerts will be given.

### Hollywood Bowl Season a Financial Success

Allan C. Balch, president of the Hollywood Bowl Association, announces that the 1927 season of "Symphony Under the Stars" was carried out without the help of donations, and showed a profit of approximately \$3,000. "All of the directors and myself are elated over the success of the current season," says Mr. Balch. "Financially and artistically it has been most gratifying, and great credit is reflected on the ability of Mrs. Leiland Atherton Irish, general chairman of the Concert Committees, and Raymond Brite, manager of the Bowl."

Mrs. Irish and Mr. Brite have been reappointed for their respective positions for the season of 1928. The latter leaves in a few weeks for New York to engage conductors and soloists for next summer.

### Fritz Reiner on the Radio, September 28

Fritz Reiner, who has returned from Europe, where he filled an engagement as guest conductor at the Scala in Milan, is to conduct a radio concert given by the Columbia Phonograph Company over station WOOR on September 28. After conducting the first twelve weeks of the Philadelphia Orchestra season Mr. Reiner will return to his post as regular conductor of the Cincinnati Symphony Orchestra.

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## THE MUSICAL COURIER EXTRA

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NEW YORK SEPTEMBER 22, 1927 No. 2476

Impresarios who hitch their wagons to stars should be careful not to ride in the front seat.

The Government has decided that authors' royalties are taxable as unearned income. Would the fiction of press agents also come under that ruling?

The only thing that saved Lindbergh from a complete nervous collapse during his siege of phenomenal popularity was that he did not have to listen to all the popular songs written for and about him.

It is said that Gene Tunney will receive about \$1,000,000 for his share of the money to be made from the ten round fistic encounter scheduled for today in Chicago between himself and Jack Dempsey. No musician ever received anything even approximating that sum for a similar period of public activity—the ten rounds will be three minutes each, with intervals of one minute between. Nevertheless, it is our sincere opinion that pugilism does not represent as noble a profession as music, even though the latter often is its own reward.

A combination of the Division of Music of the Library of Congress and the Elizabeth Sprague Coolidge Foundation working in the interest of chamber music cannot fail to achieve the most beneficial and far-reaching results in that worthy and dignified branch of musical endeavor. Through the generosity of Mrs. Coolidge, and under the sponsorship of the Congressional Library, chamber music festivals are held each year in the building erected by the Coolidge Foundation and presented to the Library. The foremost ensemble organizations are engaged, and a point is made of introducing important new works to the public of America. Mrs. Coolidge's many other generous contributions to the cause of the art of chamber music are too well known to call for comment. Votaries of this highest and all too little appreciated form of music are indeed fortunate in having a champion like Mrs. Coolidge. Great interest centers in the appearance of the celebrated Rosé Quartet of Vienna at the chamber music festival next April,

when a new string quartet by John Alden Carpenter will be heard for the first time.

A California town is to have a saxophone day. Is this planned for, or against, its citizens?

On this Eastern seaboard, the belated summer weather does not deceive musical circles. Just the same, the tonal season will open officially, even if not fully, in about a fortnight.

A columnist writes cruelly: "Because your boy begins using a hammer early in life, doesn't necessarily mean that he will be either a carpenter or a critic." Maybe a modernistic composer?

An adjournment in the case of Frieda Hempel vs. August Heckscher, "pending the outcome of informal discussions of the law and facts now in progress," gives rise to the belief that a settlement may be reached in that famous litigation. As the damages sought by the prima donna in her complaint for breach of contract amount to about \$1,000,000, a substantial settlement would enable her to contemplate with equanimity the days (we hope far off) when her beautiful voice and art will be sweet memories of a glorious past.

It is good to know that fine musical art meets ample reward in most cases these days. The will of the late Fannie Bloomfield Zeisler, who died August 20, was filed in Chicago last week, and the document gives the value of her estate as \$300,000. The bulk of that sum is divided between Sigmund Zeisler, the widower, who receives half, while the other half is to be placed in trust for the benefit of the three sons. To Frederick Stock, conductor of the Chicago Orchestra, Mme. Zeisler bequeaths an original manuscript of Robert Schumann.

Able, active and—American, is Albert Stoessel, the gifted conductor, violinist and composer, who recently completed his sixth season at Chautauqua, where he conducted the New York Symphony Orchestra. During the coming season Dr. Stoessel, who holds the chair of music at New York University, will continue as conductor of the Oratorio Society, the Worcester and Westchester Festival, and the Bach Cantata Club of America. A Festival Concert to be given by the combined Lutheran choirs of Greater New York at Carnegie Hall on December 10 will be under his direction. Dr. Stoessel is one of the very few native conductors who, up to the present time, have had the ability and force of personality to enable them to assert themselves with distinction in the important field of conductorship—a field that American musicians have relinquished almost entirely to foreigners.

A collection of more than 250 rare letters and autographs of famous musicians has been purchased from Nahan Franko and presented to the New York Philharmonic Society by Clarence H. Mackay, chairman of its board of directors, and Charles Triller, its treasurer. The documents were collected over a period of forty years by Nahan Franko, well known violinist, formerly concertmaster and conductor at the Metropolitan Opera House. The collection includes original letters of Schumann, Spohr, Rossini, Verdi, Wagner, Rubinstein, Wieniawski and Grieg. "It includes many items which bear directly on the history of the Philharmonic Orchestra," says Mr. Mackay, "as almost every musician of note in the past eighty-five years has appeared on the programs of the Philharmonic Society either as a composer or executant. The collection has been hung in the office of the Philharmonic Society at 149 West 57th Street."

The success of the "Symphony Under the Stars" concerts in the Hollywood Bowl the past summer proves that symphony concerts can be given at a profit. It is a well known and deplorable fact that at the end of each season the leading symphony societies of the country face huge deficits, and they could not exist without extensive donations from wealthy music lovers. The Bowl concerts, the Stadium concerts in New York, and similar series in other cities, have demonstrated beyond a doubt that the general public is interested in and likes good music played by good orchestras. In each case the size of the audiences and their intelligent appreciation and enthusiasm were truly remarkable. The solution of the problem seems to lie in reaching the masses, instead of, as heretofore, the select few who make up the regular concert-going public. Given an attraction that unquestionably appeals to millions of people everywhere, and of all stations in life, there is no reason why a proper managerial policy, aided by the right sort of publicity, should not be able to place the symphony orchestras of the country on a paying basis.

## BORROWED THEMES

One of the most curious concepts current in musical criticism and comment is that the world's great composers have borrowed their themes. One need only read musical periodicals and books and articles on musical subjects to find bobbing up with rather astonishing frequency this idea which, in the minds of some readers, amounts to absolute belief.

It must be a curious cast of mind that is so jealous of the power of invention of the great composer that it must try to lessen that power by explaining it away. It seems that some people simply cannot stand the idea that others possess powers that they themselves do not possess. In their envy of such sources of inspiration they try to knock down and tumble over even the great creators of music whom they profess to venerate and love.

One hears eternally that Beethoven got his ideas from folk tunes; that Debussy was a mere copy of Moussorgsky; that even the mighty Wagner had to steal his themes and his theories from all sorts of sources, and so on and so forth ad infinitum. To such iconoclasts no genius is sufficiently great to be immune. They simply cannot believe that any great creator of music could get his thematic material straight out of his inner consciousness with no influence except, of course, the indirect influence of all the music that has been from the beginning of time.

Of course no musician at any time within recent memory could possibly lay claim to having invented an entirely original idiom. The entire fabric of music has been slowly and painfully evolved, and even the most radical of futurists is subject to this evolution, if not by affirmation then by negation. Someone has called the modern school a school of protest. This simply means that the modernist, instead of marching onward in the same direction as his predecessors, marches in the opposite direction simply out of perversity, and these stupid moderns cannot see that in so doing they are acknowledging an influence just the same and to an even greater degree than that which must be acknowledged by the composer of direct descent.

But though all great composers from Palestrina to Strauss and Debussy have been subject to the normal influence of evolution, those who have habitually used borrowed material either consciously or unconsciously in the making of their music are very few indeed. From where the invention of the early folk tunes came no one can possibly guess. A glance at the earliest tune that has been preserved to us through the battle, murder and sudden death of the middle ages shows that tune idiom in the modern sense was already well developed. The tune of this ancient canon, Sumer is icumen In, is such as might be used today and would not seem at all old fashioned.

It must be obvious to any serious student that some slight duplication of note succession and of idiomatic content is inevitable in any composition based upon the scales and harmonies to which we are accustomed. It has been easy for writers on the subject, either with serious or humorous intent, to call attention to such similarities. Liebling did it in his famous paper, Beethoven and Other Plagiarists; Spaeth did it, Patterson did it, and others have done it. It proves nothing whatever except that a single succession of notes may produce almost an infinite number of disassociated effects depending upon rhythm, speed, harmonic structure and arrangement. When one of these would-be investigators of the other sort points out similarities between the thematic material used by some great composer and some folk song or some melody by another writer it is simply misleading and disturbing.

The fact appears to be that some writers are entirely lacking in veneration of genius and fail utterly to understand the amazing accomplishment of the creative musician. If such writers did no harm there would be no reason to comment upon their work, but they do incomparable harm by misleading music lovers. Someone has said that to strive for the heights one must realize the height, and that Wagner could never have accomplished what he did had it not been for his worship of Beethoven. The same must apply to every composer large or small, and to increase rather than to decrease the worship of the great would seem to be the duty of common sense.



## VARIATIONS

By the Editor-in-Chief

D. Appleton and Company have just published *Some Memories and Reflections*, by Emma Eames.

Lest the younger generations do not know, Emma Eames is a Maine lady who studied at the Marchesi studio in Paris, made her debut in that city at the Opéra in 1889 (in Gounod's *Romeo and Juliet*), sang at the Metropolitan several years later and remained there almost constantly until her retirement from the stage, in 1909.

Mme. Eames was noted for her purity and steadiness of voice, her statuesque figure, her serenely handsome and finely chiselled features, and the beauty and tastefulness of her costumes. She now is sixty-two years old. Her best roles were Juliet, Marguerite, Elsa, Elizabeth, Micaela, Sieglinde and Tosca. She had ability, too, as a singer of Mozart roles.

This Eames autobiography is devoted to the task of picturing the outward life of a woman who, although she was severely virtuous, according to her own repeated printed admission, became a successful opera singer. Her virtue is attributed by Mme. Eames to the austere New England surroundings of her youth, when she lived plainly and according to Biblical texts and admonitions. Another effect of her Puritan training was the later primness and propriety in her operatic acting, which the critics frequently referred to as "coldness." Mme. Eames, in her book, denies that she was artistically cold, and declares that she felt her roles very deeply.

Apropos, she takes several violent flings at critics in general, says that of the entire tribe her only friend was the late Henry T. Finck, and states that after her Paris debut, she never again read any newspaper reviews about any of her performances.

Throughout the *Memories and Reflections*, Mme. Eames, with hardly Christian tolerance, harps on the subject of a mysterious enemy, an operatic diva, whom she describes as attacking her and intriguing against her almost during her entire career.

Who could the intriguante have been? The mind turns to Mme. Calvé, with whom Eames was supposed to have quarreled frequently at the Metropolitan, but the author praises her warmly as an artist and a woman. Nearly every opera singer of renown has mention in the Eames book, except one. Mme. Melba's name does not appear anywhere in the 304 pages. We wonder, we wonder!

Mme. Eames convinces the reader that she was on good terms with many fashionable persons, whom she names, and of whom she writes with evident reverence and relish. She also was very friendly with the late King Edward, even though the aforementioned operatic rival and enemy tried to poison the monarch's mind against our Emma.

She says that she left the Metropolitan Opera after the engagement of Gatti-Casazza and Toscanini, because she knew she "never should be able to endure the atmosphere they would bring with them." Gatti's administration, she believes, was ruled entirely by the temperament of Toscanini, "who as an operatic conductor left much to be desired by comparison with such great ones as Seidl and Mancinelli."

Eames early heard Patti, "who had the soul of a soubrette"; Walter Damrosch, "a handsome youth," who conducted Walküre; Wilhelm Gericke (with the Boston Symphony) who taught her Schubert songs, and advised her to go to Marchesi; George Henschel and his wife, in their joint recitals; etc., etc.

Mme. Eames went to Paris with her mother, and their rooms were reserved for them by Philip Hale, "at that time a student of the organ under Guilman. Philip kept in his rooms a pedal piano at which he worked with great constancy and determination." Henry L. Higginson (Macaenas of the Boston Symphony) lent Emma the money to continue her studies abroad, and she repaid him later, greatly to his surprise, for of all the loans obtained from him by struggling musical artists, no one else ever had returned the money.

The Opera Comique engaged Eames for 500 francs per month, but she never appeared there, and the reader of the autobiography gathers that it was because of Massenet's desire to further the interests of Sybil Sanderson, "one of the kindest and most generous of people, incapable of meanness, and probably knowing nothing of the real import of Massenet's manoeuvres." Eames was engaged, too, by the Brussels Opera, but did not sing there, owing to the first of her unnamed enemies' evil machinations.

Gounod chose Eames to create the role of Juliet, in which she scored a striking success.

She writes of Jean de Reszke: "I was always a little in love with him, when we were singing together."

Not long after her Paris debut, Emma married Julian Story, the painter. He always was credited in the public mind with designing the Eames costumes, but she says that they were her own creation.

To further evidence her Christian gentleness, the Madame tells that she never had any use for the musical newspapers, "as only the deadheads read them," but she does not add how she discovered that fact.

She refused Cosima Wagner's invitation to sing at Bayreuth, and sent her the sweet message that, "since singers go to Bayreuth for prestige, and in order to be able to demand a bigger fee in America, and as I feel I need neither more prestige nor a larger fee, I see no reason for subjecting myself to the commercialized Bayreuth of 1900 that bears no resemblance to its original."

(Its original, by the way, dates back to a period when Eames was ten years old.)

After the termination of Eames' contract with Maurice Grau, his successor, Heinrich Conried, called on the prima donna in the summer of 1904. She relates with amiable simplicity what happened: "He told me that he had tried to abolish stars, myself among the first, but that the public would not permit him to do so and had besieged him with letters demanding my re-engagement and would I sign again at the Metropolitan the next season? I agreed to do so—at a greatly augmented fee!"

However, later in the book, Mme. Eames writes: "The contract which I signed with Mr. Conried for the season of 1904-05 at the Metropolitan was the same as the one I had always made with Maurice Grau."

Mme. Eames gives a graphic picture of the earthquake and fire in San Francisco, to which she devotes thirty pages. She was in that city at the time, with the Metropolitan Opera Company.

The general impression remaining after a reading of the Eames volume, is that one has been communing with a musically cultured lady, considerably self-centered, and one who, while she was engaged in it, mastered thoroughly the business of opera singing with all its attendant phases and tricks.

Of an opera singer's true soul or psychology we get no intimate glimpse. After all, have most opera singers any room for much soul or psychology?

The first public chamber music concerts in New York City took place in 1843. Music critics were active in America in the eighteenth century. Salem, Mass., had its first chamber music concert in 1798. New York started its Philharmonic Orchestra in 1842. The Kneisel Quartet came to life in 1885. The Flonzaley Quartet gave its initial public concert in 1905, in New York. All the foregoing and other interesting information may be found in an admirable article called *The Story of Ensemble Music*, by Sara A. Dunn, in the summer number of *Gustave Langenus' Ensemble News*.

The same snappy little quarterly journal presents a brilliant essay on *The Horn*, by Bruno Jaenicke, who plays that instrument masterfully with the New York Philharmonic Orchestra. Jaenicke gives some sound even if confusing advice, to eager young hornists:

It is easier to hit a nickel at 300 yards with a Beebe gun than to hit the note which Mr. Composer wants; that is, because not the horn produces the note, but the lips do it. The horn is only an intensifier, so to speak. And when you practise enough with your gun you may hit the target every time, because the gun remains the same. But your lips are different every minute. If the weather is hot, they swell; if it is cold, they shrink. If you eat sweets or sour, or spicy food, you feel bad effects. When a conductor drinks champagne or coffee, he gets enthusiastic and the ladies think he is marvelous. If you, Mr. Hornplayer, do that you get shaky and a two weeks notice. You play *ff* and you are told he cannot hear you. You play *pp* and you learn that you wake up the dead. When you are young they don't want you, because you have no routine. When you have routine, they don't want you, because you are too old. It serves you right. Why do you play horn?

Editor Langenus sends forth a heartfelt but dignified appeal for subscriptions. He says that his paper is "on the fence," waiting for modest financial encouragement to proceed. If it is not forthcoming

soon, the *Ensemble News* will go into decline and death. The subscription price is only one dollar, and we urge musicians and music lovers to be paying readers of Mr. Langenus' interesting magazinelet. He says eloquently: "One dollar is indeed a very small item to the subscriber. It is of immeasurable value to us." We have just sent our own dollar, and addressed it to The Ensemble News Publishing Company, 125 West 42nd Street, New York City.

Tex Rickard might next stage an elimination contest among the resident and visiting orchestral conductors in this country during 1927-28—with fouls, butting, toe holds, and strangle locks not only permitted, but decidedly encouraged.

We met a man recently who never has heard a symphony, sonata, or fugue, and he looked and appeared to be entirely happy.

By the way, one cannot help wondering which is more important to the world at large: a new modernistic composition, or the new synthetic gas just launched by the Standard Oil Company.

Formerly printers used to hold the record for changing from job to job. Now the honor seems to have fallen to orchestral players.

Dr. Benno Bardi, of Berlin, in examining the archives of Bote & Bock, the publishing firm, came across an interesting letter written to Mr. Bock by Paderewski, from Vienna, in 1887. The missive (reprinted recently in the *Berlin Zeitung am Mittag*) reads in part as follows:

Dear Friend

A few days ago I received your delightful letter, but as I have been busy with a concert and otherwise, I could not express my thanks to you before now. Your words gave me one of the greatest joys I ever have experienced. I thank you for it; I thank you more heartily than I can say.

I am very well satisfied, not only as a composer, but also as the true friend of my publisher Bock, with the success which my pieces have won. May the "Humoresques" become my card of introduction to the public at large! It seems quite doubtful to me, however, whether they will find favor also with the critics. The musical critics, any way in Germany, are of the opinion that a dreary symphony is better than any deeply felt, and well written piece for the piano. There is something in that, because the poorest candle is worth more than the best (even Swedish) match; the latter may be found in the street by any poor devil; but to own the former, one must have a certain amount of money. I am a poor devil!

I must confess, that just now, I cannot write with a free hand, with boldness, and certainty, any larger orchestral work, but this will come to me. I have had to combat considerable difficulties which constantly hampered my undertaking systematic study in the large forms of composition; in fact, aside from four months of study with Friedrich Kiel, I owe to myself alone everything I know and can do.

Until May I shall busy myself industriously with piano playing—in that field there still is something to be won by me—but in the summer I plan to put myself under a real teacher, and write a symphony and a quartet. Then things will go—I have the stuff for it.

You have been friendly and kind enough to offer to put an account at my disposal, even though I owe you so much money, and your affectionate way of putting the matter, emboldens me to profit by it, even though unwillingly. It will make it easier for me to find the leisure to finish several compositions. At the moment, I do not need anything, but before Christmas I shall ask you again for 400 Marks.

Two days ago, before a large audience, I played my *Sarabande*, *Menuet*, and the "unhappy" *Curriculum* not as well as Frau Essipoff, but the pieces pleased nevertheless. I had three recalls.

The letter shows the honesty, courtesy and modesty of the young Paderewski, qualities which won him the warm friends who helped him to ultimate success. No doubt the sale of the famous *Menuet* repaid Mr. Bock amply for his generous advances to the composer.

Bock's interest in Paderewski, so Dr. Bardi writes, began on the occasion of a reception given by the publisher in honor of Eugen d'Albert, in 1882, when that pianist-composer had just scored his first striking successes, at the age of eighteen, after coming from the Liszt studio at Weimar. A large company assembled at the Bock home, but the guest of honor delayed his arrival so interminably, that the chagrined and embarrassed host finally asked a youthful musician who was present to substitute for d'Albert and play several selections on the piano. Dr. Bardi continues: "The young man played some of his own compositions, of Polish character, which were received enthusiastically. This hitherto unknown young man, of interesting physiognomy, topped with a bushy growth of bright red hair, was—Paderewski."

In these days, when every half baked writer on musical topics finds it fashionable to take a fling at everything Franz Liszt said, and wrote, and composed, and did, it is not amiss for young musicians of the present generation to turn back to the pub-

lished correspondence and essays of Wagner in order to discover how unbounded was that master's admiration of the musical genius of his great contemporary. The sincerest compliment Wagner ever paid Liszt, however, was to lift harmonies and even themes wholesale from his scores and incorporate them in Tristan and the Ring operas. Any discriminative searcher is able to find the similarities without much trouble.

A few days ago we came across a passage which Moriz Rosenthal jotted down for us on one occasion. It represented what Chopin thought of Liszt's playing. The fabulous Pole said to the mighty Hungarian: "Vous faites des choses infaisables. J'ai regardé tout le temps mais je ne puis pas comprendre comment vous faites tout ça." In rough translation: "You do things which cannot be done. I have watched you all the time, but yet I cannot comprehend how you do all that."

"Dvorine," of Baltimore, Md., sends this near libel on a post card:

What is so rare as a day in June?  
A tenor who doesn't sing out of tune.

In his syndicated column, Today, Arthur Brisbane contributes to world amity, with the attached thought:

The French Government recently celebrated officially the one hundredth anniversary of Beethoven's birth, the Beethoven concerts were given, with representatives of the Government attending. The fact that Beethoven was of German blood, and that the Germans recently killed a good many Frenchmen, made no difference. The French have common sense.

Snow, symphonies, and opera singers are due annually in New York at about the same time.

Only the critics roast in wintertime.

A man is judged by the operas through which he sits to the end.

Three million years ago last Friday, a singer first handed an accompanist a piece of music with half the last page torn off.

In the realm of bad music, the stupid hearer usually knows at least what he likes. In the field of good music, the intelligent listener is not so certain these days.

A large, curious crowd, whispering and gesticulating excitedly, is gathered about a pale and shrinking individual. "Who is it?" asks a bystander. A dozen voices chorus the answer: "He's a young pianist who hasn't received a medal from a conservatory, a Music Week contest, or a competition of the National Federation of Music Clubs."

LEONARD LIEBLING.

### PRIZES NOT AWARDED

There seems to be some misunderstanding as to the status of composers who enter their works in prize competitions. Some complaint has been received regarding a recent competition in which no prize was awarded because the judges did not consider any one of the works submitted of sufficient merit.

Prize competitions sometimes are for the best work, in which case it would seem that a prize must inevitably be awarded, even if no worthy work is submitted. But in the majority of cases the wording of the offer is such that the judges are at perfect liberty to refuse the prize if they see fit.

The reason why so many worthless works have been awarded prizes in the past is simply that the judges have felt it to be incumbent upon them to give a prize to somebody. The MUSICAL COURIER knows of one case where the judges informed the organization by which the prize was offered that none of the works submitted was worthy of the award. The judges were informed, however, that, as it was arranged that the winning work was to be given on a particular date, the prize must be given to somebody. The prize was thereupon awarded to the best of a bad lot!

There are two drawbacks to any present system of prize giving. The first is that the really talented and thoroughly equipped men rarely compete. The second is that the judges must judge a work as it is submitted without consideration of any possible revisions, or of the probable future success of the composer.

As a consequence of these limitations, the prize-winning work in American competitions has nearly always been a work of technical perfection but of

small inspirational value. Many of the works refused prizes show great inventive ability and genuine originality but either carelessness of construction or indifferent grasp of technicalities. It thus happens that the men who, with proper encouragement, might benefit the world of American creative music, get nothing but the discouragement of repeated rebuff without ever knowing why their work is refused.

However, it is foolish for those who compete in prize competitions to complain about the result. The greatest successes the world has ever known in art have frequently been refused publication and performed over and over again. In fact, there is scarcely in the dramatic world a work by a new author that has won great success that has not been offered up and down Broadway for years before finding a producer. Disgruntled competitors in prize competitions should reflect upon the history of Abie's Irish Rose and its author, and take comfort.

### A MAN OF MANY PARTS

A man of parts—many parts—is Ernest F. Eilert. This is not said because he is President of the Musical Courier Company and of the printing establishment which bears his name and prints this paper, but because he is in addition a Master of Arts, Doctor of Commercial Science, Past President of the United Typothetae of America, former School Commissioner for New York City under Mayor Gaynor, leader in the Lutheran Church of New York and its affiliated societies, and so many other things that the limits of the editorial columns of this issue forbid their enumeration. At the convention of the United Typothetae of America, held at the Hotel Commodore during the past week, Mr. Eilert, as president, delivered the chief address, in the course of which he announced that two chairs in the art of printing had been endowed by the organization at the Carnegie Institute of Technology at a cost of \$225,000. The educational work of the United Typothetae has the twofold purpose of enabling printers to arrive at a better understanding of the art from a business point of view, and of the business of printing from an artistic standard. During his term as School Commissioner Mr. Eilert helped to bring about the erection and organization of about forty new schools in

### TUNING IN WITH EUROPE

Coming back to London in September is like coming home to an empty house. Nobody home; and hardly a sign of life, musically speaking, except for the perpetual "Proms," which somehow lie outside the regular cycle of musical events.

All the world knows, of course, that the proms, after a threatened demise, have been quickened into new life by the grace of the "B. B. C.," or British Broadcasting Corporation. And what a life! Last season concert after concert was so badly patronized that the "Promenade" actually lived up to its name. Now suddenly, people pack into the place as if it were a New York subway train, and women are carried out after fainting in the crush. Hardly a concert without its casualties. Sir Henry Wood, humorist that he is, plays Haydn's overture, The Deserted Isle, with his back turned on the crowd. It is like showing a polar film to an audience sweltering at 95 in the shade.

Why people break their necks to hear these concerts in the hall now that they can listen to them on the wireless (after shunning them when they couldn't) is a mass-psychological problem fit for the scientists of the British Association, now in session at Leeds, to tackle. Whatever the solution it proves one thing: wireless does not kill the concert business.

It seems to us that if people will pay to stand up for three hours in a crowd and in an atmosphere that you can cut with a knife to hear something which they can hear for practically nothing sitting quietly at home, it must be either that what you hear on the wireless is not music or that home is not what the old song says it is. In any case it is clear that instead of competing with each other concerts and wireless should cooperate, as they now actually do in England. For if it cannot supply an adequate substitute for good music (as it certainly can for jazz) it can certainly create a demand for the real thing.

Therefore the new scheme of one of the big phonograph companies to run a chain of wireless stations in America is along the right lines. It is worth noting that—though this may not be generally recognized in America—this particular company is being

New York City. Mr. Eilert's ceaseless efforts for what is better, worthier and loftier are in a large measure responsible for the sensational progress that has been made in all branches of the printing industry in the last thirty years.

### MUSSOLINI REGULATES OPERA

Governmental supervision of grand opera in Italy (a reform instituted by Mussolini) is being watched with interest, says Herbert M. Johnson, of the Chicago Civic Opera, who returned recently from a visit abroad. To a New York Times reporter, Mr. Johnson says:

The Italian Government is, of course, not concerned with developing foreign talent. Its drastic action in ordering all opera houses to operate during the coming season and to present at least three different works is aimed toward providing employment for the largest possible number of singers. All the vocalists are required to register at a government bureau.

In further explanation of the three-opera arrangement, Mr. Johnson continues:

Americans cannot visualize a lyric organization without a repertoire of at least three operas. It is different in the small cities of Italy, and that difference doubtless is an important factor in creating the remarkable knowledge of certain operas possessed by most Italians.

As an example, in Schio, a little town of 25,000 population, near Vicenza, a typical little Italian opera company opened its engagement on Friday, June 24, and gave eight performances in ten days, and all of the same opera! Such a thing would be utterly impossible anywhere in the United States, but the organization drew good business, though the same people appeared over and over again. In the course of a few performances the audience knows them as well as the artists, and heaven help any of the latter who may make mistakes.

This is a condition one may encounter almost anywhere in Italy. The prevalence of such organizations has constituted a great clinic in which large numbers of young artists have acquired experience.

America always has lacked just such opportunities for its young opera artists, and that is why they continue to go abroad when their studies are finished here. Our own government would do well to subvention several opera companies for the training of native lyric talent, but alas! the prospect for such a musical millennium still seems many artistic leagues distant.

controlled from its more powerful British end. The fact is that the British phonograph industry has gone in much more heavily for high class music (the recording of all the Beethoven string quartets, for instance) than the American. The result is that the wireless "competition" hit it, if at all, only very temporarily, and phonograph shares have since then witnessed a sensational recovery in England. Indeed, there is at present a regular phonograph boom on the London Stock Exchange. "Beethoven Preferred" ought to be the slogan of this boom. What this particular company is doing, obviously, is to recover its American market by boosting its "classical" records, and it is choosing the wireless as an "educational" medium. This is taking a long sight on things and it proves that what the Germans call "eternity values" are the best investment after all.

Besides the Proms and broadcast music generally, London will shortly have Mme. Pavlova at Covent Garden, plus a symphony orchestra in charge of the young Russian conductor, Efrem Kurtz. Mme. Pavlova heard Kurtz in Stuttgart (where he is the conductor of the Philharmonic Orchestra) and was so enamoured of his reading of Scheherazade, Petrouchka and other Russian ballet music that she invited him to conduct at Covent Garden—not only ballet music but symphonic works as well.

Arriving in London Mme. Pavlova told the reporters that England has "no art," as Sir Thomas Beecham has told them so many times before. But the oftener the English hear this truth about themselves the more they seem to like it. In fact they think it most awful charming of Sir Thomas and Mme. Pavlova to say these funny things, don't you know.

Aside from music England at this time of the year takes its annual fling at science, for the venerable British Association, which sixty-odd years ago witnessed the first battle of the evolutionists led by Darwin and Huxley, is in session, and so supplies the press with "copy" at an otherwise very dull time. A Dr. G. P. Bidder has just told the Association (and the world) that our love of music dates from the time when we were nothing but a little blob of jelly at the bottom of the ocean. It is to our early efforts to build up our tissues rhythmically that we owe our present love of jazz. And that, apparently, is why even science nowadays is jazzed. C. S.





SCENES FROM LA FETE DES CYGNES

held at the Palace of Fontainebleau, France, in honor of Walter Damrosch. (1) Dr. Damrosch about to address the crowd after the ceremony. (2) Debarkation of the fête queen and attendants.

### Fontainebleau Fête Honors Walter Damrosch

American students in the Conservatoire Américain and Beaux Arts school in Fontainebleau, France, celebrated the visit of Walter Damrosch this summer with a fête and costume ball. The lovely chateau of Fontainebleau, surrounded by its forest, which, by courtesy of the French government, is now the rendezvous of American students during the summer, made a splendid setting for this pageant.

The naming of five baby swans was the nucleus around which La Fête des Cygnes was built. In 1920 Dr. Damrosch suggested that a summer school for American musicians and artists be established at Fontainebleau. Following this suggestion, the successful growth of the school resulted. The students have always taken a lively and concerned interest in the swans which inhabit the carp pond, and after the tragic end of one lovely family of swans, the original swan fête was held in order to gain 2,500 francs for the purchase of a new pair of swans.

Frances Hunter, of Kankakee, Ill., was chosen queen of the recent fête, her attendants being Virginia Meyer, of Rye, N. Y., and Foresta Hodgson, of Yonkers, N. Y. Flower girls were Soeurette Diehl (Houston, Tex.) and Florence Fraser (San Francisco, Cal.). Ladies-in-waiting were Irene Hubbard (Philadelphia, Pa.) and Barbara Singer (Memphis, Tenn.). Fred Cardin (Philadelphia) acted as boatman. Music for the occasion consisted of Gluck's Orpheo, sung by a group of maidens; special music adapted by Gerald Reynolds, of New York, from Ravel's Daphne and Chloe; Debussy's Afternoon of a Faun, played by Quinto Maganini, flutist, and the Swan Song from Lohengrin, sung by Charles Kullman, of New Haven, Conn. Albert Golemon (Auburn, Ala.) and Percy Goodman (New York) designed the costumes, the boat, and all accessories.

Other distinguished guests beside Dr. Damrosch were Sheldon Whitehouse, representative of Ambassador Herrick, the Prefet of Seine-et-Marne, and Jacques Durand of Paris.

### K. of C. Auditorium Ideal for Concert or Opera

Just at this time when New York concert halls and auditoriums are at a premium because of the great demand for space in this great metropolis, the Knights of Columbus have opened for the public's use their desirable auditorium which is part of the Club House of this organization located on Fifty-first Street and Eighth Avenue.

The problem of housing concert goers became even more acute when the old Aeolian Hall closed its doors. It is true that in the new Aeolian building there are some smaller salons but they do not take the place of the former auditorium. The Knights of Columbus auditorium can well fill the role and can be ranked as one of the most artistic little theaters in New York. It is a unit which, while part of the club building, is entirely separate from it, with the entrance directly on Fifty-first Street. It has the complete stage equipment of the modern playhouse, with a platform large enough to seat one-hundred people comfortably. Back of the stage are three floors of dressing rooms.

The auditorium proper, with a seating capacity of 1,500, is of the Spanish type, with seventeen horse-shoe boxes and eight loggia boxes, behind which the balcony rises. It is paneled in soft gray with a cream background. The surface is painted in ebony, this same striking note of black against the light background also showing in the bannisters of wrought iron with hand rail of brass. Terrazzo flooring, closely resembling polished marble, is used in the balcony and on the staircase, while the floor of the orchestra, easily

converted into a ballroom, is of hardwood.

Velvet of Spanish rose adorns the facia of the boxes and is used for the chairs in the stalls and for wall hangings, a deeper note of color being found in the seats of both orchestra and balcony where dark red leather is used. Throughout the theater are handrails of highly polished brass. Acoustically speaking the auditorium was of course built with a view for harboring musical and theatrical offerings; its depth, height and width have been carefully considered, and in its furnishings this very important question was dwelt on. The farsighted builders have provided all the details for theater conveniences such as separate lobbies, smoking rooms, lounges and foyer.

It is ideally located, situated in the heart of New York, only one block from the Great White Way with its countless theaters, diagonally opposite the New Madison Square Garden and within but a stone's throw of the site where Otto Kahn planned to build the new Metropolitan Opera House. Standing on one of the most central sites of New York, the auditorium is easily reached by automobile, surface car, elevated and subway, the stations of both the Interborough and B. M. T. being within a block or two of the building, while that of the Eighth Avenue subway now under construction will be directly outside the structures.

Although the auditorium has been opened only a short time, both the Greek Opera Company and the Fine Arts Opera Company have already given performances there.

### William C. Carl Returns

William C. Carl returned from Paris on the Berengaria recently after his summer abroad. Dr. Carl returns in the best of health, ready for a season which promises to be one of great activity. A large number of novelties and some rare music both ancient and modern were secured, all of which he plans to include in his coming programs, and at the Guilman Organ School. New methods were investigated and will be added to the already large list of up-to-date attractions scheduled for 1927-28.

Dr. Carl was entertained by Monsieur Joseph Bonnet and his bride, and by the Guilman family. Felix Guilman, son of the late Alexandre Guilman, came from his villa on the French coast to bid Dr. Carl bon voyage at Cherbourg, when sailing for New York. July and August were spent in Switzerland in the vicinity of the estates of Paderewski, Josef Hofmann, Ernest Schelling, and other artists. At Vevey, he attended a performance of La Fête des Vignerons, an historical pageant of Swiss life and customs, staged each twenty years, for which Gustav Doret, noted Swiss composer, wrote the score.

The final arrangements for the re-opening of the Guilman Organ School are now being made, and the competition for the free Berolzheimer Scholarships will be held Monday morning, September 26, at nine-thirty. The members of the faculty, Willard Irving Nevins, Warren R. Hedden, Clement R. Gale, George William Volkel, Lillian Ellegood Fowler, Charles Schlette and Dr. Duffield, have already returned from their holidays.

During Dr. Carl's absence abroad his place at the First Presbyterian Church was filled by Sumner Allen Jackson, George William Volkel, and Helen Reichard.

### Swedish Choral Club Tours Europe

Enthusiastic criticism and glowing reports from the leading newspapers and music journals of Sweden and Denmark give evidence of the success which was won by the Women's

## NEWS FLASHES

### Melius' Success Holds Up Opera

(Special cable to the Musical Courier)

Paris.—Performance of Barber of Seville delayed when Luella Melius sang lesson scene twice after long applause at the Paris Opera Comique Friday. (Signed) Lucas.

### Sarah Fischer Captures American Legion Convention

(Special cable to the Musical Courier)

Paris.—Sarah Fischer sang Marseillaise brilliantly at the opening of the American Legion Convention on the morning of September 19. Triumphed in Mignon on the same day at the Opera Comique. (Signed) Debogory.

### Echaniz Plays with Havana Symphony

(Special cable to the Musical Courier)

Havana, Cuba.—Jose Echaniz won a tremendous ovation on September 18 with the Havana Symphony Orchestra masterfully playing Grieg and Tchaikowsky concertos. There were many recalls and it was necessary to give encores. (Signed) D.

Chorus of the Swedish Choral Club in their recent concert tour through Scandinavia. This chorus, made up of forty women's voices with four soloists, under the baton of Edgar A. Nelson, director of the Swedish Choral Club, gave thirty-three concerts during the six weeks' tour. Jennie Peterson, soprano; Edna Swanson Verhaar, contralto; Watt Webber,



EDGAR NELSON

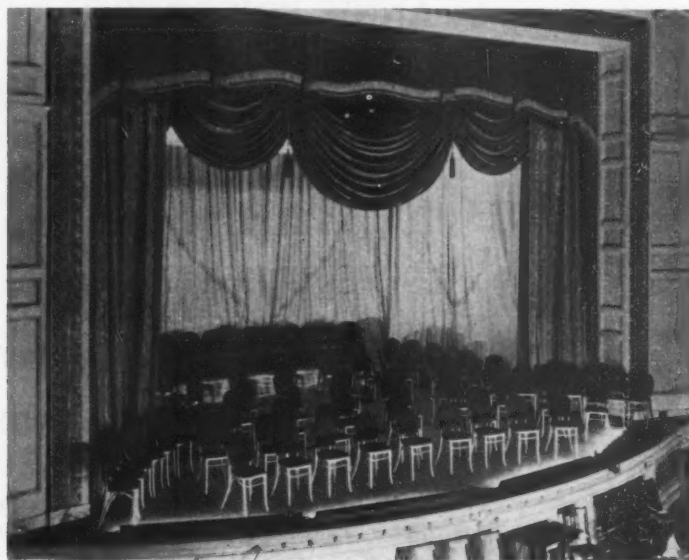
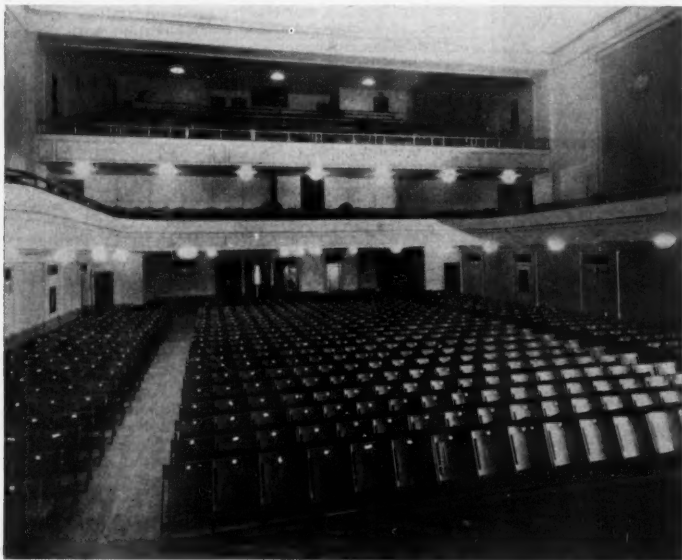
tenor, and Mark Love, baritone, traveled as soloists with the club. In Sweden and Denmark, the male voice is supreme, and a chorus made up entirely of women was a distinct novelty. The Scandinavian people, however, were quick to recognize and appreciate the musicianship and calibre of the programs presented by the chorus and were lavish in their interest and praise.

The singers were warmly received and royally entertained in the countries they visited. Not only those of the musical

world, but also the finest and foremost representatives in the circles of literature and science paid tribute to the artistry of this group of Chicago singers and their conductor.

Seven years ago the Swedish Choral Club made a tour through the countries recently re-visited, and this second tour with the women's chorus proved equally brilliant and successful. Plans are now being outlined for a third concert trip to be made in 1930 by the Swedish Choral Club. A mixed chorus of sixty voices, directed by Edgar Nelson, will give the concerts, and the tour will include not only Scandinavia but Germany, France and England.

Mr. Nelson has set an early date for the first fall rehearsal of the Swedish Choral Club, and under his guidance new programs will be presented during the coming season.



THE K. OF C. AUDITORIUM AND STAGE, occupying the first two floors of the K. of C. Club Hotel, in New York City. There is a seating capacity of 1,500 and a stage capacity of 100. (Herbert Photos, Inc.)

## GOTHAM GOSSIP

CONE AND ELLERMAN RETURN FROM LONG AUTO TRIP  
Calvin Cone and Amy Ellerman have returned from a 5,500 mile auto trip as far west as the Black Hills of South Dakota, including Canada and a sojourn at Lake Kegonsa in Wisconsin. Before their return, they were guests of Sarah Peck More and Taylor More, on the Mr. and Mrs.

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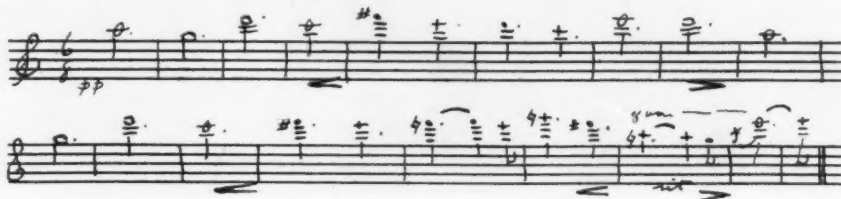
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PhiladelphiaANSWER TO LAST WEEK'S MELODY PUZZLE:  
"THE WIND-HARP"

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Finlay Shepherd Estate in Roxbury, N. Y. This proved a varied vacation, the best they have ever had, for it included everything from mountain climbing and fishing and swimming to golfing and getting ready for their busy season, which has already actively started.

## KLIBANSKY STUDIO NOTES

Mrs. Otto Klemperer was heard with success at the Staat-opera in Berlin as Frau Fluth in the Merry Wives of Windsor and at the Festspiele of modern operas in Baden Baden. Lauritz Melchior made a fine impression at the Festspiele in Bayreuth as Parsifal and Siegfried. Lottice Howell continues to please her audiences with splendid performances of Barbara Frietich in My Maryland in Atlantic City. Vivian Hart is rehearsing in the new Gershwin production which will open in New York in September.

Sergei Klibansky returned from Switzerland the first week in September to reopen his New York studio.

## Open Session to Be Held by Mrs. Perfield

Effa Ellis Perfield will hold an open session for teachers at her Madison Avenue studios on September 26 at 9:30 a. m. At 7:30 in the evening of the same day she will hold an open session for singers. Mrs. Perfield announces she is at her Steinway Hall studios on Tuesday, Wednesdays and Fridays.

## MUSIC ON THE AIR

(Continued from page 19)

featured Katherine Palmer in four solo numbers. It is obvious that Miss Palmer has an extensive repertoire and an ability at combining effective selections. Her voice is a pleasure to listen to; it is a rich, opulent instrument, which she uses with extreme ease. The Royal Hour was a lively one during which was featured a novelty march—that is, a novel arrangement of a Herbert creation, The Glory of the Yankee Navy. We liked the tenor, Frank Munn, who joined the Philco forces. His natural leaning to the ballad type of song and his excellent judgment in the use of this ability raises the standard of this field of singing. The Whittall Anglo Persians gave the second of their concerts of the current broadcasting season under the direction of Louis Katzman. Characteristic sketches from Italy, Russia and France were arranged to produce and retain a true musical interest.

SATURDAY, SEPTEMBER 17—An operetta seldom heard is the Gilbert and Sullivan Haddon Hall, wherein the story of Dorothy Vernon of Haddon Hall is immortalized in music. The Urban Quartet gave an excellent version of the work over WOR, emphasizing the charm which is practically the trade mark of Gilbert and Sullivan. Some other operatic ventures were heard over WGBS when George Camara, baritone, and Paula Fire, young soprano, joined forces. Miss Fire is making a name for herself just about as rapidly as could be hoped for in the precarious field of music.

SUNDAY, SEPTEMBER 18—The new Columbia station came into being, as far as the public was concerned, with a sepulchral announcement: "This is the voice of Columbia." The announcer is to remain a man of mystery while Major Andrew is to be its major expounder. The continuity of the afternoon followed an orchestral out-lay; several of the works were extremely well done, with a verve that promises much in the way of livening up a rather stale spirit. This is not necessarily the fault of any particular station; it is the inevitable consequence of an attempt to keep the public continually amused. In the evening the much heralded performance of The King's Henchman was given over this same station. Major White introduced Deems Taylor most eloquently and then Mr. Taylor proceeded to relate the plot of the opera. The tabloid version was arranged by Mr. Taylor personally; it brought out the salient spots of the work and with the help of the narrator during the performance the story was easily followed. The principals were Marie Sundelius, Rafaelo Diaz and Giovanni Martino, members of the Metropolitan Opera Company, who infused into the work a musicianship which made for a notable bit of musical presentation excellently directed. Another novelty was the Capitol Theater broadcast which came about as the result of enlargements in the broadcasting rooms. The microphones were simply turned on during the presentation of the picture, The Big Parade, for which the musical score has been supplied by William Axt and David Mendoza. The talents of these two musicians are a combination of magnitude and brilliance, with originality and appropriateness.

## FACTS OF INTEREST

WODA of Paterson, N. J., is said to be the first station to hire listeners.

Charles Hackett and Fritz Reiner cancelled some European engagements so as to participate on some of the Columbia Phonograph broadcasts.

Guglielmo Marconi, inventor of wireless telegraphy, will officially open the new short wave beam station, now being tested at Rocky Point for communication with England.

Ben Selvin has been engaged by Columbia as a music contributor.

The International Radio Telegraph conference has been set for October 3.

A radio extension university over WEVD is planned, which will include a curriculum of English, civics, citizenship, history, politics, etc.

Stephen Czukur has been made general manager of station WRNY.

Fritz Reiner has been engaged by Columbia to conduct a symphonic concert on September 28.

MARGHERITA TIRINDELLI.

## May Stone's Pupils Active

May Stone has resumed teaching at her New York studios, and from present indications will have another busy season. Last year many of her pupils appeared in opera, musical comedy and concert, and were ranked among the radio favorites. Those filling engagements in opera and light opera were: Hazel Price, Anne Judson, Jerome Uhl, Princess Ataloo, Betty Wayne, Gail Webster, Frank Ruhf, Christine Caldwell, Beatrice Lohre and Nadia Fedora. The radio attractions include: The May Stone Quartet, consisting of Misses Lohre and Fedora and Messrs. Ruhf and Uhl; Nadia Fedora, Lillian Dublin and Alice Deane.

## Augusta Lenska to Make New York Debut

Augusta Lenska, Chicago Civic Opera contralto, and formerly a pupil of Estelle Liebling in New York, will make her first appearance here in recital at Town Hall on October 15.

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"Beginner's Book"—Theodore Presser Company

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Here is the Accompaniment

Answer: Next Week

Find the Melody

# THE MELODY PUZZLE

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## "We Moderns"

(A Tango)

Our melody represented by the "thorough bass" figuring in brackets; or supply your own theme. There are five plain major triad-foundations (in root position) in the piece.—Find them.

NUMBER 12

Arranged by Mortimer Wilson  
for the MUSICAL COURIER

*Moderato molto, sempre grazioso*

The musical score for "We Moderns" (A Tango) is presented in four systems. Each system consists of a treble staff and a bass staff. The bass staff contains "thorough bass" figures in brackets, which are the puzzle elements. The treble staff contains the piano accompaniment. The figures are: (5), (3), (34), (3), (3), (54), (54); (5#), (3#), (3x), (7#)(7#), (5#)(8#); (36)(8), (34), (34), (54), (5), (4#), (4#), (6), (76); (5), (3), (34), (3), (3), (54), (44), (4), (3), (3).

THIS MELODY PUZZLE IS THE TWELFTH OF A SERIES.



PAUL MORENZO,  
well known New York voice teacher, summering on the  
Baltic after a busy season teaching in Berlin.



MR. AND MRS. OTTOKAR BARTIK,  
well known balletmaster of the Metropolitan Opera Com-  
pany, and his wife at High Tatra, Czechoslovakia.



HOWARD J. TAYLOR,  
one of Arthur Judson's coterie of artists, vacationing at  
St. Jovit, Lac Oimet, Canada.



ANNE ROSELLE,  
soprano, who, following her European successes fulfilled an  
engagement with the Ravinia Opera Company this summer.



THE PRO ARTE STRING QUARTET  
which has been winning laurels abroad this summer. Fol-  
lowing a recent successful appearance by the quartet at  
the Frankfurt International Festival, the Belgian Minister  
of Fine Arts received the following telegram from Ludwig  
Koch, director of the festival: "The Pro Arte, by its in-  
comparable art, has won the heart of the public and thus  
proved a means of bringing our people into closer contact.  
We thank you for having sent us these splendid Belgian  
artists."



BLANCHE MARCHESI  
near the entrance of her farm in Touraine, France. Her  
wire haired fox terrier wears a muzzle—against temptation.  
Chickens are plenty.



MARION F. LEDOS,  
soprano, of Montclair, N. J., who has been spending the  
summer at the Marlborough Blenheim, Atlantic City.



MAURICE VAN  
PRAAG,  
(left) personnel manager  
of the New York Phil-  
harmonic Orchestra,  
snapped at a Stadium re-  
hearsal with Frederick  
Stock, one of the orches-  
tra's recent guest con-  
ductors.



IN SEATTLE, WASH.  
Left to right: Frances Peralta, Paul Althouse and Marion  
Telva, who took part in four excellent performances of Aida  
the early part of August. The performances were so well  
received that from now on a regular operatic season  
will be given each year.





**CHARLES NAEGELE,**  
American pianist, spends much of his time around the picturesque fishing boats in Gloucester (Mass.) harbor.



**ANNA CASE,**  
American soprano, at the races at Baden Baden on August 28.



**WELL KNOWN ARTISTS READY FOR WORK.**  
Cyrena Van Gordon, mezzo-contralto of the Chicago Civic Opera, and Ossip Gabrilowitsch, conductor of the Detroit Symphony, were fellow passengers recently on the Leviathan. Both look forward to a busy season.



**ADA WOOD**

New York contralto, has been spending the summer at Concord, Mass. At the left she is seen on Old North Bridge, which commemorates the first decisive battle of the American Revolution, and in the snapshot at the right she is near the Old Manse, made famous by Nathaniel Hawthorne.



**EARLE LAROS,**  
pianist and conductor, who appeared in Stone Harbor, N. J., on August 28, this marking his second concert there this past summer.



**A NEW SONG FOR A NEW SEASON,**  
Arthur Foote, the eminent composer, and Grace Leslie in the garden of Mr. Foote's summer home at South Hampton, N. H.



**EDWIN HUGHES**

scanning the bay at the historic old town of St. George, during a recent trip to the Bermuda Islands.



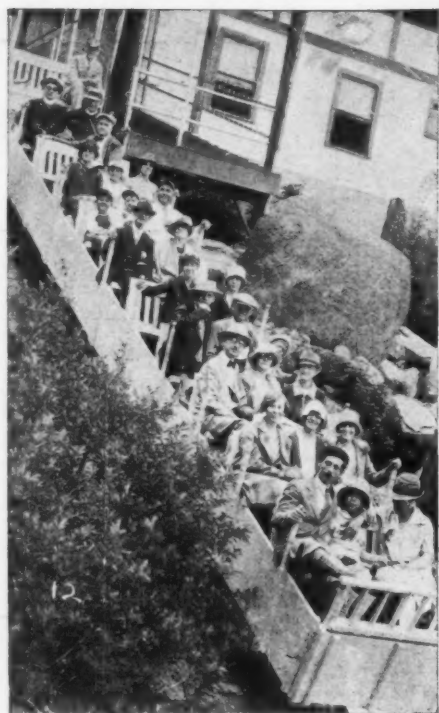
**LUCILLE CHALFONTE.**

This well known coloratura soprano has decided to change her name from Chalfant to Chalfonte. She is booked for a heavy season of concert engagements, and undoubtedly will duplicate her many successes of last season.



**MARION TALLEY,**

coloratura soprano, who opened her season in San Francisco on September 6, marking her initial appearance on the Coast, and is now working her way East from city to city at a steady pace. The accompanying snapshots were taken in the Garden of the Gods, Colorado Springs, Colo., with Pueblo Indian children and with a four weeks old burro.



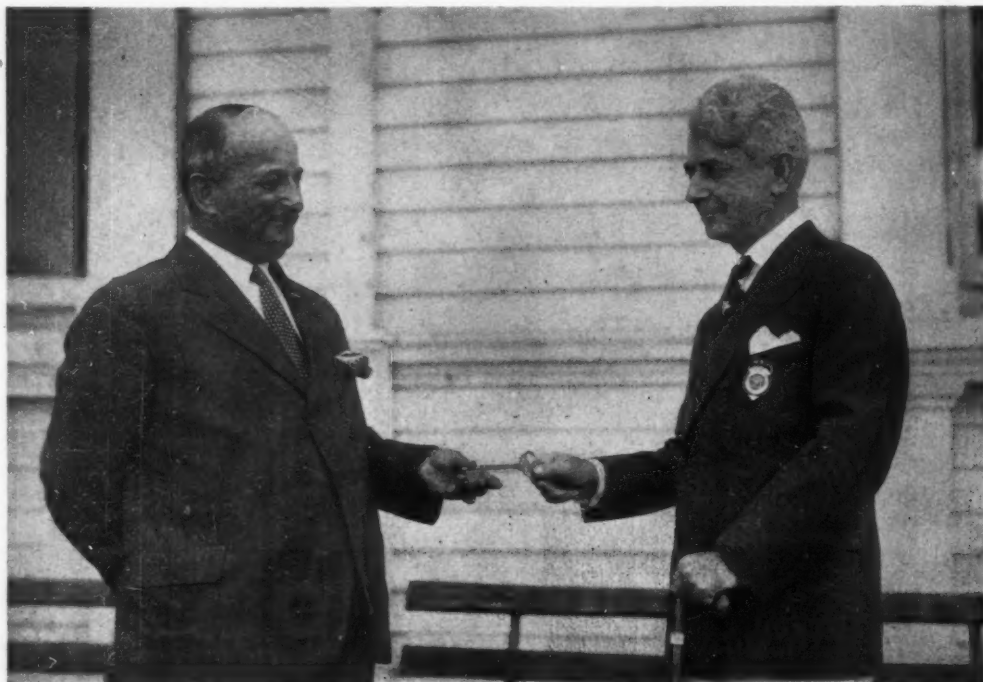
E. ROBERT SCHMITZ

and a few members of his piano master class photographed just before making the descent of Mount Manitou in the Rocky Mountains of Colorado. They are seated in one of the mountain cars waiting for it to start out. Reading from left to right in the front row are Mr. Schmitz, Monique Schmitz and Lucy D. Bogue of the Bogue-Laberge Concert Management, Inc.



MISCHEL CHERNIAVSKY,

cellist of the Cherniavsky Trio, who is having his vacation in Vancouver, B. C., yachting. The trio commences its tour in the United States in October and ends it in December, sailing thereafter for Australia and South Africa in January. They are due to arrive in England September 28.



THE KEY OF THE CITY

being presented to Edwin Franko Goldman by the Vice-Mayor of Atlantic City, Henry H. Harrison. Mr. Goldman had a most successful season there, eclipsing records of his year previous.



JEANETTE VREELAND AND PERCY RECTOR STEPHENS

snapped while feeding woodchucks in Yellowstone Park. The picture of Mr. Stephens alone was taken at Hunters Hot Springs Hotel in Montana. The soprano and her husband, who is a well-known vocal teacher of New York City, have been on a motor trip in the west since August 1. They plan to return to the east by motor within a short time, Miss Vreeland's winter season opening with a concert in Montreal, Canada, on October 4, and Mr. Stephens' duties at his studio demanding attention early in the fall.



FRIEDA HEMPEL AT CARLSBAD.

William Thorner, New York vocal teacher, who spent the summer abroad with his family, has stepped into the picture. Miss Hempel recently gave a concert at the Palace Hotel, St. Moritz, Switzerland, that proved to be one of the outstanding musical events of the season at that popular resort. The singer was in splendid voice and gave a program that delighted her audience, which was composed of notables from many different countries. The affair was for the benefit of local charities.



DEVORA NADWORNEY,

contralto and member of the National Broadcasting Company Grand Opera Ensemble, photographed in the pine forests of Maine. She spent her vacation at Bar Harbor and Blue Hill.



THE BEAUTIFUL HOME OF MRS. B. T. ROGERS of Vancouver, B. C., mother-in-law of Mischel and Jan Cherniavsky, with whom they are spending the summer. The Cherniavsky Trio will give 250 concerts in one year, the tour including the United States, Australia and Africa.



CORINNE RIDER-REED,

soprano, a lover of flowers as well as song, snapped in the garden of her home at Toledo, Ohio.



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 The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.  
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THE PICK OF THE PUBLICATIONS

Books

(Brentano's, New York)

**Music in the Poets**, An anthology by Esme J. Howard.  
 —This collection of poems has an introduction by Paderevski that is so good that we are taking the liberty of reprinting a major portion of it. After introducing the compiler, Mr. Paderevski says:

"I do not know whether, while gathering these poems and poetic fragments, incidentally referring to or directly inspired by music, he intended to serve any definite purpose. It seems to me, however, that he has accomplished something good and useful. The present educational system cares little if at all for music. The production of masterpiece upon masterpiece by the phenomenal creative genius of several generations has failed to secure for that noble art the official place of honor which it held, when still very primitive, in the education of our intellectual ancestors the Greeks. The opinions of Plato and Aristotle no longer prevail. Our modern civilization is of a decidedly utilitarian economic character. We are chiefly concerned with the production of specialists. It is not exceptional to find among men of knowledge, of learning, individuals who not only do not feel the charm of music, but treat it with a certain disdain. Not having received an even rudimentary initiation in the art, they look upon music not as an important factor in the emotional culture of mankind, but as a mere source of amusement."

The great pianist and statesman might have added that most men today, whether by reason of our system of education or not, look with as much suspicion on poetry as they do on music, deeming both softening influences which may arouse emotions quite incompatible with the fight for success which demands, first of all, ruthlessness and cruelty.

This book will never get into the hands of the average man, or the average woman of our day, for the simple reason that such people do not read poetry. However,

Vocal

(Presbyterian Board of Christian Education, Philadelphia)

**Junior Church School Hymnal**—Hymnals are hardly subject for review in a musical paper. The tunes that are used in such works have generally stood the test of time and are no doubt selected by the editors for their popularity and religious significance. This book contains 222 hymns neatly printed in the usual four-part arrangement with the words of nearly all of the verses between the music staves. After the hymns is a section of the book devoted to instrumental music, pieces by Batiste, Mendelssohn, Chopin, Beethoven, etc. In the back of the book are numerous selections for services of worship divided into various sections, and there are a number of religious poems without music. It seems to be a very complete book, contains nearly 300 pages and is neatly and substantially bound.

(White-Smith Music Publishing Co., Boston, New York, Chicago)

**Step by Step**, a hymn anthem by Geoffrey O'Hara—This is the re-arrangement in choral form of the well known song by Mr. O'Hara to words by the late Gordon Johnstone. It has been arranged by H. L. Harts for women's voices (four parts), mixed voices (four parts), and men's voices (four parts). It is a very fine work and should have the same success in these arrangements as it has had in the original.

Piano

(The Virgil Piano School Co., New York)

**Second Nocturne, Romance, The Moonlit Sea, A Poetic Fancy and To a Nightingale**, by A. M. Virgil—The Virgil Piano School, and all that it stands for, is too well known to need any comment in the columns of the MUSICAL COURIER. The school has put forth a large number of original compositions by its founder in order to provide effective study material for its pupils. This material is part of that output. It is not only effective study music, but interesting piano music and should be popular with the students who are called upon to play it.

Elisabeth Rethberg Sails

In her speedy transits Elisabeth Rethberg might be aptly called a "shooting star." This past summer she sang her third consecutive season at Ravinia Park, making twenty-five appearances in nine operas with great success. She left immediately after the final one of these for New York and sailed immediately for Europe on the S.S. Mauretania to begin a series of concerts at once.

Strongly contrasting styles of Mme. Rethberg's Ravinia Park operas afforded even wider range than her repertory at the Metropolitan, displaying as it did her versatility in Faust, Trovatore, La Juive, Madame Butterfly, Lohengrin, Cavalleria, Masked Ball, Andrea Chenier, and Aida.

On concluding her European concerts, Mme. Rethberg will sail again for New York for her appearances with the Metropolitan Opera Company, after which she leaves to fulfill an extended concert tour embracing most of the important cities in the United States as far west as Denver.

Y. M. H. A. Music School Reopens

The 92nd Street Y. M. H. A. Music School, under the direction of A. W. Binder, announces the opening of its seventh season. Courses in piano, violin, cello, voice, harmony and counterpoint will be given under an excellent faculty for a tuition fee within the reach of all.

A feature of this year's courses will be a children's preparatory course which will aim to bring out the musical instinct of the child by way of ear-training, rhythmic training, singing, marching and toy instruments.

A choir class, under the direction of Mr. Binder, who is also choirmaster of the Free Synagogue, will give vocal students the opportunity to train for synagogue and church positions.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

## MUSICAL TERMS

H. C.—Yes, there is an Italian word used to show that one hand should be played below the other. The word is *abbassamento*, translated as lowering. Also program music and absolute music differ. Program music, so-called, is supposed to portray something tangible, while absolute music subsists in and for itself according to the definition given in musical dictionaries, and is supposed to "affect the soul directly."

## TOSTI

R. D. S.—No, Tosti is by no means forgotten either in his own country or England, where he lived for many years. Indeed, it is only a few weeks ago that a monument to his memory was unveiled at his birthplace, Ortuna, Italy. In the evening after the unveiling, a choir of 300 young men and women sang his Neapolitan and an official address was made. Among the messages received was one from King George of England, who wished to join in the commemoration, and spoke of the affection his father and grandmother had for Tosti who settled in London in 1875. He became singing master to the Royal Family in 1880. Returning to Rome in 1913, he died there in 1916.

## MUCH MUSIC

S. A. L.—There is always music to be heard in this big city, and therefore you need not wait for the middle of the winter season if you want to have a variety to choose from. The only thing that does not go on during the summer is the opera at the Metropolitan; but there is so much other music played and sung, your visit would not be wasted if you came at any time of the year. Early in October there will be the Worcester Music Festival, followed almost immediately by the Maine Festival. Both these events are of great interest and you will find notices of them in the pages of the MUSICAL COURIER, giving names of artists, etc. These two events make a fine opening of the season.

## Pedro Pons in New York

Pedro Pons, Spanish pianist and pedagogue, graduated with the highest honors from the Royal Conservatory of Music in Madrid. Upon the completion of his studies in



PROF. PEDRO PONS

that institution, he went to Paris, where he became the pupil of Duvernini. So great was his success in the Parisian capital that he was engaged to give piano recitals in other European cities. Later he toured the United States and Mexico. He was heard in New York, Boston, Philadelphia, and Chicago and gave no less than ten recitals in Mexico City, where the critics are said to have proclaimed him as one of the greatest Spanish pianists. Another tour of Europe was followed by a tournee through South America in joint recital with Brindis de Salas, Spanish violinist, and again he added more laurels to his many successes. His popularity led to so many demands for piano lessons that he finally accepted a position as director of the Boston Conservatory of Music at Havana. Some time later he took charge of the direction of the Tampa Conservatory of Music, which he successfully conducted for a number of years. In 1914 he was accepted as a Member in the Inter-State Faculty of the Western Conservatory of Chicago. Prof. Pons finally returned to Spain, where he has toured for the past two seasons. He is now in New York City again and is available for the season 1927-28.

## Sullivan Pupil with Chicago Opera

Eleanor Elderkin, artist-pupil of Dr. Daniel Sullivan, has been engaged for the coming season by the Chicago Civic Opera Company.

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### American Concert Management to Present Apocalypse

The Apocalypse, a dramatic oratorio, which won the \$5,000 prize offered by the National Federation of Music Clubs, will be the first offering of the American Concert Management, Inc., in its series of attractions for the coming season. The music is by Paolo Gallico, text by Pauline Arnoux MacArthur and Henri P. Roche. The work was first produced with great success in Carnegie Hall by the Oratorio Society of New York, and was immediately acclaimed as a foremost musical event. Its success with the press was designated by the statement that "indeed, with the single exception of Bach's Passion it is doubtful if any oratorio has greater dramatic force than this Apocalypse. It equals most of the oratorios that have lived during the last 500 years."

The oratorio is designated as a dramatic work. There is more than musical grandeur in it, containing as it does a vitality, striking color and elasticity which are of the drama. It is written in a prologue and three parts. The respective titles are Belshazzar's Feast, Armageddon, Babylon and the Millennium. In fashioning the libretto the authors have drawn not only from Revelation, but also from the Book of Daniel, and there are a number of imaginative passages which are derived not at all from the holy writ. In fact, Belshazzar's Feast and Babylon are made up almost wholly of original verses. The aims of the librettists and composer have been projected along lines of spiritual interpretation and prophetic disclosures as much as of sheer beauty of artistic achievement, and in their selection they have also shown a deep sense of practical values.

Throughout the first three acts the role of interpreter is

taken by a character designated as Narrator and in the Prologue he announces that Belshazzar, the king, made a great feast to a thousand of his lords and drank wine before the thousand. The first act opens with the story of the slaying of Abel as a symbolic introduction of the war theme. The part entitled Babylon is symbolized by a woman sitting upon a scarlet colored beast and having in her hand a golden cup full of abomination. She is the scarlet woman to whom finally comes the realization that her power is broken and that involuntarily she has fulfilled the prophecy to bear forever the living wound of men's scorn. The Millennium, the culmination of all beauty, goodness and happiness, comes expressed in the triumphant "I am Alpha and Omega, the beginning and the end, the first and the last."

Mr. Gallico, Mrs. MacArthur and Mr. Roche have done something in this work not easily accomplished. They have taken a Biblical subject and purging it of all sectarian appeal have made a vehicle for a message which speaks to all humanity.

By presenting the Apocalypse the American Concert Management feels that it renders a great service to the American public as there has been a great demand for this kind of entertainment.

The Apocalypse will be presented with a large symphony orchestra-chorus of twenty-four voices, and with the best principals obtainable. One of the sopranos engaged is Gladys Burns, who was the prize winning soprano of the National Federation of Music Clubs.

### Curtis Institute Notes

Lynnwood Farnam, head of the organ department of the Curtis Institute of Music, Philadelphia, has concluded a tour of the principal cities of England and Scotland, where

he was received with much enthusiasm. His principal recitals were given at St. George's Church, Edinburgh; Liverpool Cathedral, and York Minster. Mr. Farnam will return late in September to resume his position as organist of the Church of the Holy Communion, New York, and to open the new organ of the Institute.

Louise Palmer Walker and Dorothy Hodges, violin students, have been appointed members of the violin faculty of the Rittenhouse School of Music, Philadelphia. Both Miss Walker and Miss Hodges have studied for two years with Carl Flesch and Richard Hartzler at the Curtis Institute.

Jane Pickens and Charlotte Simons, students of Marcella Sembrich at the Curtis Institute, took part in a program at Mme. Sembrich's summer home at Lake George, N. Y., before an audience that included Louise Homer and Dusolina Giannini. Miss Pickens and Miss Simons, with four other students of the Institute, have been spending the summer studying with Mme. Sembrich.

### Marmains Open Season

The Marmain Dancers returned from Europe to find that they had a crowded and busy season before them, for they were whisked off to Canada immediately, where they appeared on September 8 and presented several new drama dances which they composed while in Europe. Dr. Hugo Riesenfeld has engaged the three sisters to appear at his Colony Theater in New York, where they will be assisted by his large ballet corps. A unique feature of the season's programs will be one of their drama dances called Machinery, an interpretation of American industry.

A teachers' course, conducted by the Marmains at the Waldorf-Astoria in New York, has just been completed. Three hundred teachers attended the short course, which was given at the Dancing Masters' Convention.

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## THE RAPID RISE OF THE HART HOUSE STRING QUARTET

The rapid rise of the Hart House String Quartet of Toronto, Canada, to a position of eminence among chamber music organizations before the public today is the result of a hearty and disinterested cooperation between its constituent members, and the equally wholehearted support, both moral and material, of their distinguished sponsors and friends, the Hon. Vincent Massey and Mrs. Massey.

Founded in the fall of 1924 by Geza De Kresz, violinist, originally of Bucharest, Rumania, and Boris Hambourg, internationally renowned cellist, the quartet has appeared each season with unqualified success in extensive tours throughout the United States and Canada. It has come to be recognized as a representative Canadian institution, the special pet of Canadian officialdom from the Governor General and Prime Minister down. No national event takes place in the Dominion without the participation of the Hart House Quartet; they were the outstanding feature of the recent Folk Song Festival in Quebec and the Diamond Jubilee in Ottawa, which latter celebration, by a specially contrived relay system, was broadcast around the globe. The American press has bestowed upon these four young chamber musicians the proud title of "Canada's Musical Ambassadors."

The personnel of the quartet includes Harry Adaskin, second violin, and Milton Blackstone, viola. Mr. Blackstone also acts as personal business representative, a capacity in which he has proven eminently successful. During a recent visit to New York he had much of interest to say about his organization and its plans for the coming season.

An extensive tour through Canada and the United States will be undertaken, starting at Detroit, Mich., on November 29. The quartet will then proceed to the Pacific Coast where it will concertize for a month, appearing three times in San Francisco, twice in Los Angeles and twice in Pasadena. January 12 and 13 will find them in Toronto and Montreal, and January 15 in Boston for one of the Boston Library series of concerts sponsored by Mrs. Coolidge. After that will come a two weeks' tour of New England, New York and Pennsylvania. In Washington, D. C., where the artists will be the guests of the Canadian minister, Hon. Vincent Massey and Mrs. Massey, they will appear in two concerts the last week in January. February 1 to 18 will be spent in the South West; Missouri, Kansas and Oklahoma, and the remainder of the season will be devoted to appearances in Canada.

The genuine devotion of the Hart House players to the cause of the string quartet prompts them to invite other similar organizations to their home town, Toronto, to share with them in their series of concerts there. This year, as last, there will be five concerts in Toronto, devoted to the presentation of all the Beethoven Quartets. Of these concerts one will be played by the Flonzaley Quartet, and one by the Rosé Quartet of Vienna. Last year the visitors were the Kilbourn Quartet of Rochester, which enjoys the patronage of George Eastman, of kodak fame. The visits of the guest quartets are financed entirely by the Hart House Quartet; truly a laudable and unique undertaking on the part of these four real artists. In addition to the guest quartets, composers and pianists are invited to Toronto each season to join in the presentation of chamber music works. Last season Eugene Goossens participated in the performance of his own piano quartet, and delivered a lecture on the subject of chamber music. Leonid Kreutzer appeared as pianist in the F minor piano quintet of Brahms.

The repertory of the Hart House Quartet, as Mr. Blackstone points out, besides covering the entire field of the classical, includes all quartets of importance by modern and contemporary composers. The first quartet of Bartok, one of the finest of modern quartets, was introduced in America by the Toronto aggregation in New York and Boston.

The artistry, the loftiness of purpose and the personality of the members of this representative organization have won for them, in addition to professional success, a social standing of which they can well be proud. One of their warm personal friends is Lord Willingdon, Governor General of Canada, at whose home in Ottawa the quartet has given a number of recitals. Edward Johnson, foremost Canadian singer, and pride of musical Canada, is greatly interested in the career of these four young apostles of the highest form of music, and likes to claim part credit for their success.

It was with great satisfaction that Mr. Blackstone called attention to the fact that eighty per cent of last year's engagements resulted in return dates for the coming season. The managerial firm of Beckhard & Macfarlane, Inc., of 250 West 57th Street, New York City, the United States representatives of the quartet, is highly gratified with this season's bookings, which, it is expected, will exceed by far those of last year.

The somewhat unusual name of the quartet is taken from Hart House, which was built and presented to the University of Toronto by the Massey foundation as a unique center of fine arts. The Springfield Union, in an editorial comment says: "Canada has scored a notable artistic victory through the enterprise shown by the University of Toronto in securing a permanent endowment for the Hart House Quartet. Removed from the pressure of financial necessity, this ensemble is in a position to concentrate on purely musical accomplishment. The United States shares in the benefits of this endowment, for fully a third of the quartet's engagements for the coming year are on this side of the international boundary."

### Wentworth and Parr in Bermuda

Estelle Wentworth and Albert Parr, well known musicians of Washington, D. C., together with Miss Wentworth's mother, Mrs. G. O. Wentworth, have been enjoying a vacation in Bermuda.

### Joachim's Greatniece in Recital

Yelly d'Aranyi, violinist, a greatniece of Joseph Joachim, will give a recital at Town Hall on November 26. Reports

from abroad indicate that the violinist's bid for American recognition is based on something more substantial than her kinship with the famous master.

### Zeckwer-Hahn Academy in Fifty-eighth Year

The Zeckwer-Hahn Philadelphia Musical Academy is the third oldest school of music in the United States and is about to enter upon its fifty-eighth year of musical activity. It was founded by John Himmelsbach, afterwards taken up by Richard Zeckwer, then by his son Camille Zeckwer, and now by Frederick Hahn. Thousands of pupils have been educated at the Academy, many of whom hold prominent positions in various parts of the United States.

This is Mr. Hahn's first year as director and innovations have been made in the way of new equipment, teachers of prominence and activities. The new personnel will include



THE HART HOUSE STRING QUARTET

such names as Leopold Auer, Otto Meyer and Lucius Cole, for the violin department; Marei Meyer Ten Broeck, piano; Emile Simon, cello; Ethel Munder Devlin, elocution, and Helen Teti for rhythm and dancing.

A Musical Bureau, the purpose of which is to secure engagements for worthy pupils in concert; a class for conductors of orchestra and one for moving pictures for orchestral players, organists and pianist, to give practical experience in such work fitting them for activities in the musical world which might confront them later on; classes in rhythm, dancing and elocution; and every other Monday night concerts and lectures by the pupils and faculty, will be interesting features of the Academy next season.

Professor Auer has appointed Frederick Hahn his Philadelphia representative and assistant.

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A few moments' conversation with Rata Présent, "pianist of reengagements," as she is known, revealed at once ample justification for this appellation. From the outset, one is impressed with her magnetism and indefatigable energy. These, together with high artistic and intellectual qualifications, attract one to ever-increasing extent as her personality and art become more familiar.

We found Miss Présent busily engaged in the preparation of details connected with her forthcoming season's engagements, which include orchestral and recital appearances in New York, Boston, Toronto, Chicago and other cities. We were curious to know if this versatile artist cherished a special preference for any particular branch of her art, since she has made a name for herself in so many. "I love everything I have to do," she replied, "and plenty of it! The more the merrier. I play the best and feel the best when I am appearing the most often. Lack of sleep and hardship of travel do not seem to matter at these times. But I must admit that I find orchestral appearances the most fascinating. I shall never forget the thrill of my very first. How could one, for it was with no less than the Chicago Symphony, and as Mr. Stock directed the majestic opening bars of the Tchaikowsky concerto, there was for me an initiation into higher realms where one soars above mundane existence. My opening chords seemed not of piano and myself, but something lofty, enacted on mountain tops. I shall always love to play the Tchaikowsky because of that memory."

Again we asked if Miss Présent, whose repertory is known to be very inclusive, preferred one composer to others. "That is difficult to answer," she said, "I like to feel the separate and individualistic qualities of each composer and to bask in their beauties for long periods at a time. I would dwell longest, perhaps, with Beethoven or Bach, possibly Schumann or Chopin, but I thoroughly enjoy the moderns, and this year am playing Stravinsky, Medtner, Scriabin and Albeniz. In these days of keen competition, endless study and continuous striving are imperative for attainment of the goal."

### COMBINES TEACHING WITH PLAYING

Rata Présent is an artist to whom effort is a joy. She believes that the ideal service in art is through the combination of playing and teaching. Therefore, while on tour, in addition to her orchestral and recital engagements, she books educational programs in the form of lecture recitals, or study classes. She feels that these classes have in no case been a deterrent, but a spur and an inspiration for greater creativeness in her interpretations. Miss Présent has evolved an individual, systematic, and thorough form of presentation of this work. She begins with a discourse on the purpose of art education. "Let us start with the right perspective," she insists, "not blindly slave year after year toward an indistinct ideal. 'Das Leben ist die Löstste Kunst' (Life is the highest art)" says Goethe. Therefore, should not the paramount purpose of all our art education be to enrich our living? We sometimes become so engrossed in the materials of our subject (and to be sure they require intense and prolonged concentration for thorough mastery) that it is often difficult to keep our eyes on the ideal, our wagon hitched to a star, as it were. But let us also beware of the other extreme of becoming so absorbed in the ideal that we find the work-a-day necessities irksome. The mariner who lost control of his ship when he came to the dangerous shoals because he was so enraptured by the vision of the beautiful Lorelei, was dashed to destruction. So, in our studies and in our lives, let us bear in mind the necessity of balance and proportion."

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an outline of universal literature is given to each student for permanent use). There is also a sheet containing on it the list of the best books on music, and a third having on it names of books on art. From these three sheets a definite course of study for the year is agreed upon between Miss Présent, the teachers and students. With this background in mind, the special study begins, with each student taking notes during the course. The evolution of the piano is traced, followed by the evolution of piano technic; and lastly, the evolution of



ONE OF THE CLASSES CONDUCTED BY  
RATA PRÉSENT

during a recent concert tour. The front row shows the faculty of the Bolling-Musser School of Music, Memphis, Tenn., left to right: Mary Alice Graves; Mary Bolling Chapman, founder of the school thirty-eight years ago; Minnie Milligan; Rata Présent; Elizabeth Mosby, manager and vice-president local Beethoven Club; Etta Hanson; Maud Walker; Mrs. J. T. Hill (not of the faculty), president local and state Beethoven clubs. Lois Maer has recently been added to the faculty, following her return to Memphis after four years of study with Stojowski. Miss Présent has been asked to return for the sixth series of classes she has conducted at the school. (Poland Photo)

pianistic forms and the composers of them is treated. Here the playing begins. Miss Présent, teachers or students illustrate the successive periods, the entire course having been outlined and studied in advance. "Several excellent students have already written me," Miss Présent said with evident satisfaction, "that their preparation for the November classes is well under way."

### COURSE OF BENEFIT TO ALL

This idea strikes one as opening up a new field, one of benefit alike to artists and colleges, conservatories and study clubs, who wish a definite course of study for the year, and an artist of standing to direct and lend personal contact and supervision to the work several times during the season, at the complete convenience of those who cannot or do not wish to make trips to New York to study, but are enabled in this way to have the advantage of an artist teacher in their own classrooms. Miss Présent's studies under Lhevinne, Cortot, Hutcheson and Godowsky, combined with concert work in nineteen states and Canada, have eminently equipped her for imparting with breadth of scholarship and understanding the technicalities and ideals of her art. When not on tour, Miss Présent studies many hours a day, enlarging her already exceptionally large repertory, preparing her lecture recitals and, in addition, managing her own professional appearances with the aid of personal representatives in various sections of the country. She said with a smile as our interview terminated, "Nothing to do 'til tomorrow!"

### England Bows to Felix Salmond's Art

British newspapers are apparently reproving their musical public, the occasion being the brief visit of Felix Salmond

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to his native shores. Salmond came to America four years ago from England, and immediately won recognition here. He is now a member of the faculty of the Curtis Institute of Music and also the Juilliard Foundation, as well as a recognized concert artist on the American musical stage.

British editors think that England would do well to keep such important music folk at home. The London Mail remarks that "Salmond left England because the public failed to offer him sufficient inducement to stay, while in America he has carried all before him, and has been given the position he had earned at home. He gave last night the only recital he intends to give in England. Rarely have so many distinguished musicians flocked to a concert. And he plays better than before. His tone was always rich, but he has gained in control of its power. He made Brahms glow with a dramatic warmth." The London Telegraph ranks Mr. Salmond as the greatest cellist ever produced in England. "When he decided to seek a spiritual home in America," it mourns, "we lost our greatest player." The London Star remarks acidly that "England is only getting its due. Salmond went to America because he could find nothing to do in England. He returns a celebrity. His welcome was touching and enthusiastic, but he is now only a visitor, whom the Americans permit us to hear during the vacation season."

## Large Enrollment at Cincinnati College of Music

The College of Music of Cincinnati opened its fiftieth academic year on September 1 with an enrollment which indicates that the Golden Jubilee year will witness the largest student body ever identified with the institution, founded by Reuben R. Springer and other public spirited citizens in 1878, and a vital force in the musical life of Cincinnati since that time. Adolf Hahn, the present director, has followed in the footsteps of his illustrious predecessors, Theodore Thomas and Frank V. Van der Stucken, maintaining the high standards which they established and preparing the way for steady advancement and improvement. So successful have been the efforts of Mr. Hahn that the fiftieth year is marked by the opening of a new three-story brick building, soon to be dedicated formally.

It is reported that the enrollment of students from out of the city virtually is double that of last year. Additional dormitory facilities are being sought to take care of the overflow which cannot be accommodated in the commodious Schmidlapp Dormitory building which has just been remodelled and enlarged.

## Keltie Coming to Coach with Pilar-Morin

Mme. Pilar-Morin, well known instructor of voice and teacher of mis-en-scene, has received word from Madeleine Keltie, young American singer, who has been singing abroad with such success, that she will sail from Naples on the S.S. Roma on September 24. Miss Keltie will coach the two Manons, Thais and probably Louise with Mme. Pilar-Morin, as well as brush up on the rest of her repertory, which was acquired under this fine teacher's direction. Three years ago Miss Keltie sent for Pilar-Morin to go to Europe to coach her in Tosca, in which she scored a brilliant success. Another sterling young artist who is working on dramatic action with Pilar-Morin is Caroline Andrews of the Capitol Theater.

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## SYRACUSE, N. Y.

SYRACUSE, N. Y.—One of the most interesting musical events of the summer in Syracuse took place at the home of Mr. and Mrs. Ernest White on August 27 when Emma Calve and her pupil, Mrs. Ernest White, appeared in joint recital. Mrs. White has been studying in Europe with Mme. Calve for the past year, and her teacher accompanied her back to this country last June. The freshness and clarity of Mme. Calve's dramatic soprano voice is amazing when remembering that she made her debut in this country thirty-two years ago, having appeared in many of the great opera houses in Europe before being engaged for the Metropolitan in New York. At this recital she held the close attention of her audience in numbers ranging from airs by Bizet and Gounod to folk-songs in French and Spanish. Mrs. White, who is a soprano, appeared in two groups of songs which she sang in an artistic manner. That Mrs. White has profited from Mme. Calve's instruction was evidenced by the great improvement in her voice since last year. A lovely number on the program was the duet, *Under the Window* by Schumann, sung by Mme. Calve and Mrs. White.

## Henry G. Weber Returns to Chicago

Henry G. Weber, one of the youngest and most efficient operatic conductors, returned recently from Europe, and paid a flying visit to the Chicago office of the *MUSICAL COURIER*. It may be due to the fact that during the summer months Mr. Weber flew over the Alps in an aeroplane that he is flying around the Windy City, while heretofore

he was known as a phlegmatic young man.

"The greatest thrill I had in my life was when I flew in Switzerland," said Mr. Weber to a representative of this paper, "and that thrill was even greater than when I was first called to direct a performance for the Chicago Civic Opera. The thrill, naturally, is different, but I never knew that one could enjoy being up in the air as much as I did, and it is no joke when one is a conductor to be up in the air. If I were not one of the conductors of the Chicago Civic Opera, I would love nothing better than to be an aviator, flying all the time."

Mr. Weber then told a funny story about his trip in Italy with Moranzoni, another conductor of the company. He is seen in the accompanying picture, loading his car, and one could not but wonder if the padlock on the valise was made necessary for the protection of its contents. Was it beer, wine or both? Weber would not tell. All joking aside, Mr. Weber spoke of the operas he heard while in Europe; also that he believes the coming season of the Chicago Civic Opera will be one of the most brilliant in the organization's history.



## TWO CHICAGO CONDUCTORS.

(1) Roberto Moranzoni and Henry G. Weber loading their cars with wine or beer in Italy. (2) Mr. Weber in the ice grotto in Rhone Glacier, Switzerland. (3) Standing on the airplane in which he flew over the Alps. (4) The opera conductor reading the *MUSICAL COURIER* in Varese, Italy.



## Fred Patton, Singer or Realtor?

An amusing incident concerning Fred Patton, baritone, was recently recorded by Marie Dunbar in one of the *Seattle, Wash.* papers: "Pardon me, but are you a realtor?" asked a reporter, stepping up to a man who looked as though he would ride naturally on the crested wave of a boom in Miami and make after-dinner talks on *My Success As a Realtor*. "Say, I don't know how many rods in an acre!" laughed the man whom hotel employees later revealed as Fred Patton, who was then engaged in *Seattle's* open air opera *Aida* and not attending the Realtors' Convention in that city at all. The time has long since gone by when successful singers looked like anyone but successful business men. Alas and alack! No longer do we have the long-haired pianist, the languishing tenor or the posing baritone!"

## Clarence Adler Summer Concert Series Completed

The most successful season of the Clarence Adler mid-summer-musicales has been completed. These concerts are given at Adlerville, Lake Placid, N. Y., the location of Mr. Adler's summer camp, Ka-ren-ni-o-ke, which is a veritable rendezvous for musicians, music students and music lovers, who gather together in an artistic atmosphere varied with outdoor and indoor recreations.

The New York Trio has played many well-known works at Ka-ren-ni-o-ke, presenting programs including the Brahms C major, Schubert E flat major, Haydn C major and Mendelssohn D and C minor trios. The New York String quartet gave a splendid performance of the Ravel quartet, and also a fine interpretation of the Schumann quintet, with Mr. Adler as the assisting artist. Ethyl Hayden, American lyric soprano, appeared in a recent concert, singing an interesting group of songs by Bach, Schumann, Strauss, Brahms

and Liszt. As a climax to the season's programs, Mr. Adler presented Georges Barrere, flutist, and his wood-wind ensemble in a program of unhackneyed compositions, including Rimsky-Korsakoff's B flat quintet for piano, flute, clarinet, English horn and bassoon; Beethoven's serenade for piano and flute; Saint-Saens' variations for piano, flute, oboe and bassoon, and Handel's sonata for flute, oboe and bassoon.

Mr. Adler acted as a pianist at these concerts, playing in an artistic manner and showing himself a master of ensemble work, as well as a musician of the highest ideals.

## Klibansky Returns from Europe

Sergei Klibansky, returning on the S.S. *George Washington* from a short vacation spent in France, Germany and Switzerland, has reopened his studios in New York. While abroad, Mr. Klibansky conducted a master class for visiting vocalists at Sils Maria.

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